

UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK

ARISTA MUSIC, ARISTA RECORDS  
LLC, ATLANTIC RECORDING  
CORPORATION, ELEKTRA  
ENTERTAINMENT GROUP INC.,  
LAFACE RECORDS LLC, SONY  
MUSIC ENTERTAINMENT, UMG  
RECORDINGS, INC., WARNER BROS.  
RECORDS INC., AND ZOMBA  
RECORDING LLC,

*Plaintiffs,*

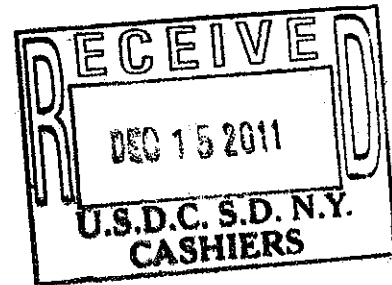
v.

ESCAPE MEDIA GROUP INC.,  
SAMUEL TARANTINO, JOSHUA  
GREENBERG, PAUL GELLER,  
BENJAMIN WESTERMANN-CLARK,  
JOHN ASHENDEN, CHANEL  
MUNEZERO, NIKOLA ARABADJIEV

*Defendants.*

11 Civ. 8407

**AMENDED COMPLAINT**



Plaintiffs Arista Music, Arista Records LLC, Atlantic Recording Corporation, Elektra Entertainment Group Inc., LaFace Records LLC, Sony Music Entertainment, UMG Recordings, Inc., Warner Bros. Records Inc., and Zomba Recording LLC ("Plaintiffs"), by and through their undersigned attorneys, allege as follows:

**NATURE OF THE ACTION**

1. This case relates to a business that is engaged in the willful infringement of a massive number of copyrights over the Internet. Defendant Escape Media Inc. ("Escape") owns and operates a pirate website, [www.grooveshark.com](http://www.grooveshark.com) (the "Grooveshark website"), through which it provides anyone with an Internet connection with free and unfettered access to infringing copies of "any song in the world."

2. Escape publicly touts the fact that it has a catalog of 15 million sound recordings available on demand including the most popular sound recordings by top commercial artists such as Michael Jackson, Bob Marley, Madonna, Led Zeppelin, Green Day, Elton John, Jay-Z, and Lady Gaga. Critically, however, Escape does not have a license or other authorization from Plaintiffs or from the owners of the copyrights on the vast majority of the sound recordings contained on the site.

3. Escape has brashly acknowledged the unauthorized and infringing nature of its business. Escape's senior director readily admitted that Escape "*bet the company on the fact that it is easier to beg forgiveness than ask permission*" from record labels to exploit their copyrighted sound recordings. *See* Exhibit A (emphasis added). The same director bragged that Escape's meteoric growth is sustained without "paying a dime to any of the [record] labels." *See* Exhibit B.

4. Escape knows that its conduct is unlawful. In an email to UMG Recordings, Inc, Escape openly admitted that it "owes UMG for the use of its valuable content." *See* Exhibit C. In another email to several of the plaintiffs herein, Escape even acknowledged that "we cannot be a real company until and unless we secure the licenses that we need." Plaintiffs repeatedly have refused to grant Escape's requests for such a license. Nonetheless, Escape continues to blatantly and openly exploit their copyrighted sound recordings without permission.

5. Escape's brazen decision to infringe Plaintiffs' copyrighted sound recordings is driven by its awareness that the life-blood of its business is its ability to offer users all of the most popular copyrighted sound recordings. *Accordingly, to ensure that all recordings are available, Escape's senior officers personally have illegally uploaded thousands of infringing sound recordings to the Groovespark website and have instructed their employees to do the same.* Escape's business records establish unequivocally that the sound recordings illegally

copied by Escape's executives and employees include thousands of well known sound recordings owned by Plaintiffs—and it is these sound recordings that form the basis of this lawsuit.

6. In a recent blog posting, a Grooves shark employee freely acknowledged that Escape's senior officers have personally participated in, directed, and authorized these acts of infringement:

*We are assigned a predetermined amount of weekly uploads to the system and get a small extra bonus if we manage to go above that (not easy). The assignments are assumed as direct order for the top to the bottom, we don't just volunteer to "enhance" the Grooves shark database . . . Are the above legal or ethical? Of course not . . . If the labels or their lawyers can't figure out how to stop it, then I don't feel bad for having a job. It's tough times.*

See <http://www.digitalmusicnews.com/stories/101311cc>, a copy of which attached hereto as Exhibit D (emphasis added).

7. These flagrant acts of infringement by Escape and its senior officers and employees reflect the essence of Escape's business and culture. Escape and its management have adopted a business model that is premised on massive willful copyright infringement. As a direct result of this egregious and willful conduct, thousands of Plaintiffs' most popular sound recordings are infringed daily on a massive scale. The harm to Plaintiffs, which invest millions of dollars and enormous creative energies to produce and exploit their copyrighted works, is manifest and irreparable.

#### THE PARTIES

8. Plaintiff Arista Music is a New York partnership with its principal place of business in New York, New York.

9. Plaintiff Arista Records LLC, is a Delaware company with its principal place of business in New York, New York.

10. Plaintiff Atlantic Recording Corporation is a Delaware corporation with its

principal place of business in New York, New York.

11. Plaintiff Elektra Entertainment Group Inc. is a Delaware corporation with its principal place of business in New York, New York.

12. Plaintiff LaFace Records LLC is a Delaware corporation with its principal place of business in New York, New York.

13. Plaintiff Sony Music Entertainment is a Delaware partnership with its principal place of business in New York, New York.

14. Plaintiff UMG Recordings, Inc. is a Delaware corporation with its principal place of business in Santa Monica, California. UMG is registered to do business in New York and maintains an office in New York City. Indeed, several of UMG's record label divisions are headquartered in New York.

15. Plaintiff Warner Bros. Records Inc. is a Delaware corporation with its principal place of business in Burbank, California.

16. Plaintiff Zomba Recording LLC is a Delaware corporation with its principal place of business in New York, New York.

17. Escape is a Delaware corporation with its principal place of business in Gainesville, Florida. Escape is registered to do business in New York and maintains an office in New York City.

18. Samuel Tarantino is a co-founder and the Chief Executive Officer of Escape. In his capacity as CEO, Mr. Tarantino has been responsible for formulating, approving, and controlling virtually all aspects of Escape's business operations. Thus, at all times, he has been one of the moving, active, conscious forces behind Defendants' infringement of Plaintiffs' copyrights.

19. Joshua Greenberg is a co-founder and the Chief Technology Officer of Escape. In

his capacity as CTO, Mr. Greenberg has been responsible for formulating, approving, and controlling virtually all aspects of Escape's operations. Thus, at all times, he has been one of the moving, active, conscious forces behind defendants' infringement of Plaintiffs' copyrights. Upon information and belief, Greenberg lives and works in Florida.

20. Paul Geller is the Senior Vice President for External Affairs at Escape, and a senior executive officer. Mr. Geller, along with Tarantino and Greenberg, is a key decision maker within Escape. Thus, at all times, he has been one of the moving, active, conscious forces behind defendants' infringement of Plaintiffs' copyrights. Upon information and belief, Geller lives and works in New York, New York.

21. Escape's business records confirm that Tarantino, Greenberg and Geller, ("collectively referred to herein as the "Executive Defendants") have personally uploaded thousands of infringing copies of copyrighted sound recordings including hundreds of infringing copies of Plaintiffs' copyrighted sound recordings to the Grooveshark website. In addition, these Executive Defendants have directed the uploading of tens of thousands of additional recordings including thousands of Plaintiffs' recordings, have exercised control over the infringing activities described herein and have personally benefitted from this infringing activity through their ownership interest in the company.

22. Benjamin Westermann-Clark is the Vice President of Public Relations at Escape, and a senior executive officer. Upon information and belief, Westermann-Clark lives and works in Florida.

23. John Ashenden is Creative Director and Vice President of Product Development at Escape, and a senior executive officer. Upon information and belief, Ashenden lives and works in Florida.

24. Chanel Munezero is employed by Escape as a software developer. Upon

information and belief, he lives and works in Florida.

25. Nikola Arabadjiev is employed by Escape in the “quality assurance” department. Upon information and belief, he lives and works in Florida.

26. Escape’s business records confirm that Ashenden, Westermann-Clark, Munezero and Arabadjiev (the “Employee Defendants”) have engaged in systematic and widespread illegal uploading of Plaintiffs’ copyrighted content to the Grooveshark website. Acting pursuant to the direction of Escape and the Executive Defendants, the Employee Defendants have copied tens of thousands of sound recordings, including thousands of sound recordings belonging to Plaintiffs, and uploaded them to the Grooveshark website.

#### **JURISDICTION AND VENUE**

27. This Court has personal jurisdiction over all of the defendants. Escape does continuous and systematic business in New York and is thus subject to the jurisdiction of this Court pursuant to N.Y.C.P.L.R. § 301. It is registered to do business in New York and maintains an office at 254 West 31<sup>st</sup> Street, New York, NY 10001. Escape also transacts business in New York, and contracts to supply goods and services in New York in connection with the matters giving rise to this suit. *See id.* § 302(a)(1). Specifically, Escape has entered into contracts and other arrangements with residents of New York which enable New York residents to access infringing files, technical support, and other services through the Grooveshark website. Escape is also subject to jurisdiction pursuant to C.P.L.R. § 302(a)(2) since it has committed numerous tortious acts within the State of New York, including by encouraging its New York employees to upload infringing content to the Grooveshark website as well as distributing and performing infringing copies of sound recordings to New York residents. Escape also commits infringing acts outside of New York causing injury to Plaintiffs in New York, reasonably expects or should expect its infringing conduct to have consequences in New York and derives substantial revenue

from interstate commerce. *See id.* § 302(a)(3).

28. The Court also has personal jurisdiction over the Executive Defendants. Each of the Executive Defendants exercises direction and control over, and benefits from Escape's infringing activities as alleged herein. Several of the Executive Defendants are founders of Escape's operations and have personally participated in developing the infringing features of the Grooveshark website and business. In addition, each of the Executive Defendants has entered New York repeatedly for purposes of transacting business on behalf of Escape. The Court also has personal jurisdiction over Paul Geller because he lives and works in New York and directs infringing activities from within the state.

29. The Court also has personal jurisdiction over the Employee Defendants and the Executive Defendants pursuant to C.P.L.R. § 302(a)(3) because *inter alia* (i) these defendants have committed tortious acts outside of the State of New York that have caused damage to Plaintiffs inside the State of New York and (ii) these defendants expect or reasonably should have expected their actions to have consequences in New York, and they derive substantial revenue from interstate commerce through their employment at Escape.

30. Venue in this District is proper under 28 U.S.C. § 1391(b) and/or 28 U.S.C. § 1400(a). On information and belief, a substantial part of the acts of infringement complained of herein occurs or has occurred in this District. Further, Plaintiffs Arista Music, Arista Records LLC, Atlantic Recording Corporation, Elektra Entertainment Group, Inc., LaFace Records LLC, Sony Music Entertainment, and Zomba Recording LLC have their principal places of business in New York and in this District. Plaintiffs UMG Recordings, Inc. and Warner Bros. Records Inc. each has a place of business in New York and in this District. Accordingly, Plaintiffs have been injured in New York by Defendants' infringing conduct.

### **PLAINTIFFS' BUSINESSES**

31. Plaintiffs are among the world's largest and most respected companies in the music business operating a diverse collection of record labels, such as A&M, Arista, Asylum, Atlantic, Columbia, The Decca Label Group, Elektra, Epic, Geffen, Interscope, Island Def Jam Music Group, Motown, RCA, Reprise, Universal Music Group Nashville, Universal Republic Records, and The Verve Music Group, among many more.

32. Plaintiffs are the owners or exclusive United States licensees of sound recordings containing the performances of some of the most popular and successful recording artists of all-time, such as Britney Spears, Bob Marley, Elton John, Green Day, Lady Gaga, Led Zeppelin, Madonna, Metallica, Michael Jackson, and many more. Plaintiffs have invested and continue to invest significant money, time, effort, and creative talent to create, promote, sell, and license their sound recordings. Together, Plaintiffs own the large majority of copyrighted sound recordings sold in the United States.

33. Plaintiffs distribute, sell, and/or license their sound recordings in the form of CDs, cassettes, and other tangible media throughout the United States, including in New York. Plaintiffs also sell, distribute, and/or license their sound recordings in the form of digital audio files through legitimate and authorized Internet services, such as iTunes, Amazon, MySpace, Rhapsody, and Spotify.

### **DEFENDANTS' INFRINGING CONDUCT**

34. Escape and the Executive Defendants designed and operate the Grooveshark website. At all relevant times, Escape's business plan was to attract a substantial user base for the site using the allure of a massive library of free copyrighted sound recordings. Escape entices users to its website by proclaiming that it will enable them to "listen to any song in the world" for free. Escape boasts that the Grooveshark website "is the world's largest on-demand



and music discovery service” with over 15 million songs available. *See* webpages printed from [www.grooveshark.com](http://www.grooveshark.com) on November 10, 2011, attached hereto as **Exhibits E & F**.

35. However, Defendants have no license for the overwhelming majority of the sound recordings available through the Grooveshark website, and have no license from Plaintiffs for any of their sound recordings. Rather, Defendants decided to create equity value for Escape and the Executive Defendants by exploiting those sound recordings without authorization from or payment to copyright owners.

36. While the Grooveshark website purports to allow users to upload content, it is of critical importance to Escape that all popular recordings are available to its users. Accordingly, Escape’s own CEO, officers and employees took on the direct responsibility for “seeding” (*i.e.*, uploading) a significant volume of infringing content to make sure it was available to users of the Grooveshark website.

37. As noted above, an Escape employee has publicly admitted that the most popular sound recordings available on the Grooveshark website regularly are uploaded by Escape’s employees at the direction of Escape and the Executive Defendants. According to this Escape employee, employee compensation is tied directly to the number of major label sound recordings uploaded by employees each week. *See Exhibit D supra*.

38. Escape’s business records provide irrefutable confirmation of this employee’s allegations. As shown below, records of user uploads maintained by Escape demonstrate that the Executive and Employee Defendants, together with other Escape employees, have uploaded more than 100,000 sound recordings to the Grooveshark website in order to boost Escape’s library of infringing content and to make the service more attractive to prospective users:

<b>Employee</b>	<b>Title</b>	<b>Min. Number of Uploads</b>
Samuel Tarantino	CEO	1,791
Paul Geller	Senior Vice President	3,453
Benjamin Westermann-Clark	Vice President	4,654
John Ashenden	Vice President	9,195
Chanel Munezero	Software Engineer	20,756
Nikola Arabadjiev	Quality Assurance	40,243
Other Employees		33,685
<b>Total</b>		<b>113,777</b>

39. The recordings uploaded by Escape's own officers and employees include thousands of recordings owned by Plaintiffs, including popular sound recordings featuring Plaintiffs' artists such as Green Day, Madonna, Eminem, Bob Marley, Guns N' Roses, Jay-Z, and the Black Eyed Peas. The Employee Defendants have engaged in this activity at the direction, for the benefit, and under the control of Escape and the Executive Defendants. Once uploaded by the Defendants herein, a sound recording becomes available to all users of the Grooveshark website who visit the website and search for the name of the song. A non-exhaustive representative list of Plaintiffs' sound recordings that have been infringed by the Defendants is attached hereto as **Exhibits G, H, and I**.

40. The direct infringement by Escape's own officers and employees has contributed materially to the ability of the Grooveshark website to attract millions of visitors each month, thereby allowing Defendants to profit directly from their unlawful activities by, among other things: (a) selling advertisements that are displayed in conjunction with the sound recordings it unlawfully copies and distributes; (b) selling monthly subscriptions to users with the promise of greater access to infringing music; and (c) increasing venture capital investment and the value of its company to potential purchasers.

41. Defendants' use and exploitation of the sound recordings at issue in this case has never been authorized or licensed by Plaintiffs and deprives Plaintiffs and recording artists of

compensation for their unique works. Defendants' use of these recordings is a blatant violation of Plaintiffs' rights under federal copyright law.

**CLAIM FOR RELIEF**

**Federal Copyright Infringement  
(Against All Defendants)**

42. Plaintiffs repeat and reallege every allegation contained in paragraphs 1 through 41 as if fully set forth herein.

43. Without authorization, Defendants are exploiting Plaintiffs' copyrighted sound recordings in violation of 17 U.S.C. §§ 106 and 501, including but not limited to the representative list of copyrighted sound recordings listed in Exhibits G, H and I hereto.

44. Defendants' acts of infringement are willful, intentional and purposeful, in disregard of and indifference to Plaintiffs' rights.

45. As a direct and proximate result of Defendants' infringement of Plaintiffs' copyrights and exclusive rights under copyright, Plaintiffs are entitled to maximum statutory damages, pursuant to 17 U.S.C. § 504(c), in the amount of \$150,000 with respect to each work infringed, or such other amounts as may be proper under 17 U.S.C. § 504(c). Alternatively, at Plaintiffs' election, pursuant to 17 U.S.C. § 504(b), Plaintiffs shall be entitled to their actual damages, including Defendants' profits from infringement, as will be proven at trial.

46. Plaintiffs are entitled to their costs, including reasonable attorneys' fees, pursuant to 17 U.S.C. § 505.

47. Defendants' conduct is causing and, unless enjoined by this Court, will continue to cause Plaintiffs great and irreparable injury that cannot be fully compensated or measured in money damages. Plaintiffs have no adequate remedy at law. Pursuant to 17 U.S.C. § 502,

Plaintiffs are entitled to a preliminary and permanent injunction prohibiting infringement of Plaintiffs' copyrights and exclusive rights under copyright.

WHEREFORE, Plaintiffs pray for judgment against defendant as follows:

1. For a preliminary and a permanent injunction enjoining Defendants, and their respective agents, servants, employees, officers, successors, licensees, and assigns, and all persons acting in concert or participation with each or any of them, from directly or indirectly infringing in any manner any of Plaintiffs' sound recordings, including but not limited to the recordings listed on Exhibits G, H, and I.
2. For an accounting, the imposition of a constructive trust, restitution of Defendants' unlawful proceeds, and damages according to proof.
3. For punitive and exemplary damages in an amount as may be awarded at trial.
4. For prejudgment interest according to law.
5. For Plaintiffs' costs incurred in this action including reasonable attorneys' fees.
6. For such other and further relief as the Court may deem just and proper.

Respectfully submitted,

By: Andrew H. Bart

Andrew H. Bart  
Gianni P. Servodidio  
Joseph J. McFadden  
JENNER & BLOCK LLP  
919 Third Avenue  
37th Floor  
New York, NY 10022  
tel. (212) 891-1600  
fax (212) 891-1699

*Attorneys for Plaintiffs*

Dated: New York, New York  
December 15, 2011

# Exhibit A

---

**From:** Drew Lipsher [Lipsher@greycroftpartners.com]  
**Sent:** Tuesday, April 27, 2010 12:18 AM  
**To:** Sina Simantob  
**Subject:** RE: Long time no talk!!

Thanks Sina. I would not want stealing anyone's Thunder. I am excited to spend time with the whole team and meet Nancy. It is important to see the home turf and kick the tires. I look forward to getting together with in NY at your convenience. Just let me know when.

In the meantime, on a personal level, I understand the ask forgiveness and not permission strategy. It is a hard one to swallow as an investor knowing what I know, but the labels have been so horrible and naïve that I think it is the only thing that makes sense. I also think that when the labels finally settle with Spotify (and I hear they are close), that will make your life better as well.

As for financing, while Greycroft maybe not be a good fit at that time (although you never know), maybe we get something in the end. Worst case is I come and help build the whole thing!

Drew

Andrew B. Lipsher  
Partner  
Greycroft, LLC  
601 Lexington Avenue; 53rd Floor  
New York, New York 10022

212-419-2444 (office)  
917-455-5261 (mobile)  
[lipsher@greycroftpartners.com](mailto:lipsher@greycroftpartners.com)

---

**From:** Sina Simantob [mailto:sina@highlandcityclub.com]  
**Sent:** Tuesday, April 27, 2010 12:12 AM  
**To:** Drew Lipsher  
**Subject:** RE: Long time no talk!!

I can make it to Gainesville next week but I know that Sam is really excited about having you there all to himself. Then there is Nancy who wants to meet with you and talk shop re Grooveshark, Spyderlynk and more. So if I show up I'll steal his thunder. Sam and Josh have gotten a lot done recently so they want to show off a bit and get your advice and stamp of approval that they are on the right track.

Briefly, we bet the company on the fact that it is easier to ask for forgiveness than it is to ask for permission. When EMI sued, everyone thought it is the end of the company. Once we settled that suit everyone said EMI was weak anyway so the real Goliath to beat is UMG. Well it took the boys a bit before they could re-group but I think these guys have a real chance to settle with UMG within a year and by that time they'll be up to 35m uniques and a force to be dealt with.

Personally I rather hook up with you in NY one-on-one, meanwhile, I really appreciate your taking the time to visit them in their own humble home turf and I know that they will remember all your help after they settle with UMG and go out to get the big C round that I know you are interested in.

8/11/2010

# Exhibit B

---

From: Jia Gottlieb [jia@stillmountain.com]  
Sent: Thursday, December 03, 2009 5:17 PM  
To: Sina Simantob  
Subject: Re: Grooveshark in 1 Year

Sina,  
Sina,

This is EXCITING. Staying in the saddle as you dodge the bullets and jump the fences will make for a thrilling ride. If possible I'd love to be a fly on the wall at your Dec. 18 meeting.

Jia

On Tue, Dec 1, 2009 at 8:16 PM, Sina Simantob <sina@highlandcityclub.com> wrote:

Josh, you may have missed your call as a writer. This is an excellent review.  
The only thing that I want to add is this: we are achieving all this growth without paying a dime to any of the labels.  
My favorite story related to our case is the story of a kid who appears in front of the judge for sentencing for the crime of having murdered both his parents, saying "judge, have mercy on me cuz I am an orphan."  
In our case, we use the label's songs till we get a 100m uniques, by which time we can tell the labels who is listening to their music where, and then turn around and charge them for the very data we got from them, ensuring that what we pay them in total for streaming is less than what they pay us for data mining.  
Let's keep this quite for as long as we can.  
Alex, we still need you to do the report outlining all of our recent data like last month's \$135K revenue, deals in progress, the Inverness deal closed, etc. But we no longer need this report for our investors cuz the \$3m Bridge round is done, as much as we need it for the internal team and the December 18 Board meeting in Boulder.  
On the Label front, Merlin has their full contract and we are waiting for their final feedback, but I'd say that's 90% done. Sony is coming along well with our next meeting scheduled for Monday. We have got Warner's feedback and it ain't pretty, but neither is their financial condition so this may turn out to be another long-and-hard fight. We have opened a channel to Universal but it is too early to say where they stand.  
Great teamwork. Now lets kick some serious ass.  
Sina

**REDACTED**



# Exhibit C

**From:** Sina Simantob <sina@highlandcityclub.com>  
**Sent:** Tuesday, January 12, 2010 1:05 AM  
**To:** Ring, David <david.ring@umusic.com>  
**Cc:** Sam Tarantino <sam.tarantino@escapemg.com>  
**Subject:** Catching up

---

Hi David,

Hope this note finds you well.

Late last week Grooves shark received the paperwork re UMG's suit.

I am writing to acknowledge that we are now officially on notice and will respond within 30 days; and to own up to the fact that I promised you a Term Sheet by mid-December and did not deliver, so no hard feelings on the receipt of the legal docs. We acknowledge the fact that Grooves shark owes UMG for the use of its valuable content, and plan to settle this case to everyone's satisfaction hopefully sooner than later so that we can focus on future cooperation.

I also want to let you know that from the start we knew that Universal is in a class of its own, and that we'll never get a second chance to make a first best impression. So, since I was not able to secure a face-to-face meeting with you and your team to explain why we are more than a Freemium service started by a couple of collage kids, I spent a lot of time finding common colleagues who could act as a bridge between us. In retrospect, I realize that this may have been a mistake.

I respect rules and laws, so I'll leave it up to our mutual lawyers to do what they do best to protect us. But since our main objective is to secure the necessary licenses to use UMG's music for our mutual benefit, I want to know if it is possible to expedite and advance our cause on parallel tracks so that while our lawyers talk, we can take the lead and continue to explore a solution that works for UMG and Grooves shark.

As I stated before, Sam and I are more than willing to fly out to LA to meet with you and your team to introduce ourselves, discuss Grooves shark's vision and why VCs like Intel would like to finance us; and hopefully explain why we think Grooves shark has the key to monetize all digital content, including music, to the benefit of users and right's holders, including UMG.

Thank you in advance for your consideration.

Sina Simantob  
Executive Chairman  
Escape Media Group

# Exhibit D

[job board](#) [advertise](#) [about](#) [conferences](#) [charts](#)



[home](#)

search

## Login

Username

Password

login

forgot your password?

Register to access archived stories or to receive the Daily Snapshot email.

## Jobs

The latest openings. Complete list [here](#).



Label Relations Manager  
eMusic  
New York, NY

Interactive Marketing Rep  
EMI CMG  
Brentwood, TN

Marketing Director  
Om Records/Om Entertainment Group  
San Francisco, CA

Strategic Sales Manager  
Baablemusic

Manager, Marketing  
EMI CMG  
Brentwood, TN

Senior Manager, Music Product Management  
Sonos  
Santa Barbara, CA or Cambridge, MA

Direct Sales Manager  
Mexican Summer/Kemado Records  
Brooklyn, NY

VP Business Development  
Shindig  
NYC

## King Crimson Can't Get Their Music Off of Grooveshark. So They cc'd Digital Music News...

Flat

[paul](#)

Thursday, October 13, 2011

The following are excerpts from a lengthy and angry email exchange between King Crimson guitarist Robert Fripp, his team, and Grooveshark. It dates back at least two months, and reveals a fruitless attempt to clear Grooveshark of Fripp's materials. We were cc'd on the thread today.

Date: September 13th, 2011  
From: Declan Colgan  
To: Grooveshark SVP Paul Geller

This is not simply about takedowns.

Most of the material taken down over the weekend has already re-appeared.

This is about that fact that Grooveshark has, repeatedly, allowed this material to be made available illegally, despite numerous notices that this represents an infringement of the copyrights involved: from Grayzone (one behalf of the copyright owner), from myself (as the licensee of the material) & communications that have been personally addressed directly to the company by the copyright holder Robert Fripp.

Irrespective of whether or not a third party label did warrant to Grooveshark that they had such rights (& Virgin/EMI - mentioned by Mr. Ford in writing to a fan who asked the question recently as having granted such licenses to Grooveshark assure us that they did not grant such rights), they are not the copyright owners & would have had no rights to do so.

I can ask Mark Furman, a senior lawyer at the company & copied on this note to confirm this yet again if it will help?

You ask for time & patience from us on the basis that "takedowns have been honored", yet your site continues to offer King Crimson music illegally to the public.

That deserves public comment.

If you were taking our position "seriously", you would disable the facilities to search & upload King Crimson music as you do for other artists.

- Declan

Reply.  
From: Geller  
To: Colgan, Robert Fripp, David Singleton, Mark Fumer (Virgin Music), et. al.

Declan,

I think I've been respectful of your position and I don't object personally to your public commentary. I just said that it doesn't make me take you more seriously, because I already do. I'm trying to find a solution that fits your needs. Thank you for your understanding.

-Paul

Date: September 13th, 2011  
From: Robert Fripp  
To: Geller

dear mr. geller,

<http://grooveshark.com/#/search/song?q=king+crimson>

my assumption is that you have not yet managed to find a solution that fits (our) needs.

sincerely, rf.



## Most Read Stories

[30 Years Of Music Industry Change. In 30 Seconds Or Less...](#)

[What an Artist Really Gets Paid. Continued...](#)

[King Crimson Can't Get Their Music Off of Grooveshark. So They cc'd Digital Music News...](#)

[This Morning, Grooveshark Sent Us This Angry Email...](#)

[We Just Tested Spotify+Facebook. And It's Got Serious Issues...](#)

[We Asked Rhapsody What They Pay Artists. And This Is What They Said...](#)

**[fast-forward to October 13th...]**

**From: David Singleton**  
**To: Grooveshark SVP Paul Geller**

---

Dear Paul,

I read your [recent interview in Digital Music News](#) with interest. With regard to artist's rights you clearly stated :

*"You have complete control over what you put on Grooveshark and what you don't."*

This seems to be at odds with our own experience, where we have NO choice about what we put on Grooveshark. The only choice we are offered is over how much of our time and money we wish to waste in REMOVING items from a service we have never chosen to engage with - a completely different scenario.

You will appreciate that there is huge difference between someone inviting a guest into their home (where they have a choice in advance) and someone moving into your home uninvited and then giving you the chance to evict them. Particularly if that same uninvited guest returns every day until they are evicted again - at your own expense.

Have Grooveshark changed their modus operandi, or is your statement to Digital Music News utterly misleading as it quite clearly implies that artists put their music onto Grooveshark and choose what to present?

Best

David Singleton

---

**Reply.**

Hey David,

I am going to leave Paul Resnikoff CCed on this email against my better judgement but I removed Aaron Ford since he no longer works for us. I hope you let Paul know that I don't just respond to emails like this while he is watching but take time with unhappy artists like the one you represent whenever necessary - suffice to say that your case is the only one I felt it necessary to be involved with. Ever.

Your experience with Grooveshark was unique in that you followed the procedures to a T, we claimed to have removed the links to your content, but as you demonstrated, they remained intact. I have never seen that happen before. After finding that, there was an exhaustive review of what technical procedures could have caused it and we put two additional safety nets in place to help prevent it from happening to you or anyone else again.

I'll spare you the technical details except to say: we found a bug. We didn't see that it had ever effected anyone before. Fixed the bug and now monitor it to make sure it never effects you or anyone else. I thought we resolved that after our last email thread since I had not heard back from you or Declan.

The fact that it ever reached my desk was regrettable in that the conversations escalated through Aaron. There was some idea that your content had been delivered by a label but wasn't completely ingested. (We've had some ingestion problems this year that were producing weird results like that.) I don't know where that mistruth originated but I know what I saw in email threads prior to my involvement. I saw some opportunities to handle your case better.

Long story short: We're sorry. I'm sorry. Aaron is sorry. Not our M.O. but we made changes anyway. Email me if you ever have a problem again.

-Paul

@Paul Resnikoff, I'd appreciate it if you didn't publish my email. I think I've given you enough as of late but if you find it within your realm of journalistic responsibility to do so, I won't hold it against you.

|

Like

118 people like this. Be the first of your friends.

---

[Leave a Comment](#) • [View Comments Flat](#)

Comment By: megan

Thursday, October 13, 2011

more utter bullshit from grooveshark.

I have tried repeatedly, yet failed, to have my material removed from the platform. I get no response to anything filed through their DMCA channel and emails (nearly 30 of them) direct to the company go ignored.

I was never asked if I want my music to be on there (I don't), no effort has ever been made to contact me once it was (I found out by chance), and I can't get it removed.

Grooveshark are worse than any 'pirates' out there. They are a bunch of people in Florida who want to become rich from ripping off artists who have neither the stamina nor powerful enough lawyers to fight them.

People like Grooveshark are the cancer of the music world and should be shut down as soon as possible.

Reply

Comment By: You should read this:

Tuesday, October 18, 2011

Comment By: Ben

Tuesday, October 18, 2011

*Stop sending the DMCA notices to the scammers themselves. They have no respect for artists. Instead, send the notices directly to their hosting provider.*

**safe harbor = hosting provider**

*You send a DMCA notice to YouTube directly because they have their own servers (Google empire).*

*Grooveshark is hosted by Level3 (level3.com). This hosting company's DMCA designated agent information is on this page:*

*[level3.com/en/network-security/designation-of-agent/](http://level3.com/en/network-security/designation-of-agent/)*

*Put the pressure on the hosting companies themselves. And if any company lies to you or tries to cover a scammer, go public and ask all the other artists to never do business with the hosting company that had this mafia behavior.*

*Hurt them where it hurts the most...*

*<http://www.digitalmusicnews.com/stories/101711grooveshark>*

Reply

Comment By: @EricSongza

Thursday, October 13, 2011

Eric Davich  
This is amazing.

Reply

Comment By: Joda

Thursday, October 13, 2011

Nice expose Paul! Keep up the good work!

Reply

Comment By: Trumped4399

Thursday, October 13, 2011

I guess you gotta add King Crimson to that list of artists who'd gladly spit in the faces of the bottomfeeders at Grooveshark...

Grooveshark -- how does it feel to be so universally hated by artists?

Reply

Comment By: tony colman

Thursday, October 13, 2011

more utter gash from Grooveshark. They have no respect for creators whatsoever. They do not take down content if you ask them to, and they upload content illegally. They make Pirate Bay look good. At least PB don't pretend to be hollier than thou.

Reply

Comment By: blu mar ten

Thursday, October 13, 2011

+1 on the grooveshark hate from artists.

getting stuff removed from there is next to impossible unless you want to make it a full-time job.

fuck you grooveshark, fuck you

	Reply
<hr/>	
<b>Comment By:</b> Food For Thought	Friday, October 14, 2011
What Megan reports above is verbatim to what I've heard dozens of times.	
All indications are that Grooveshark's takedown mechanism is a ruse intended to exhaust and frustrate artists & labels while making their site appear to be DMCA compliant.	
Don't believe me (or the others posting same here)? Try to get a track you own/control taken down (and if you do get it down watch how quickly it "mysteriously" goes back up).	
	Reply
<hr/>	
<b>Comment By:</b> Mich	Friday, October 14, 2011
"Ingestion problems"? I'm having a bit of trouble swallowing that.	
	Reply
<hr/>	
<b>Comment By:</b> Visitor	Friday, October 14, 2011
Haha <a href="http://grooveshark.com/#/album/In+The+Court+Of+The+Crimson+King/5049111">http://grooveshark.com/#/album/In+The+Court+Of+The+Crimson+King/5049111</a>	
	Reply
<hr/>	
<b>Comment By:</b> Visitor	Friday, October 14, 2011
Still up: <a href="http://grooveshark.com/s/The+Court+Of+The+Crimson+King/3d30tp?src=5">http://grooveshark.com/s/The+Court+Of+The+Crimson+King/3d30tp?src=5</a>	
	Reply
<hr/>	
<b>Comment By:</b> lcart210	Friday, October 14, 2011
Exposing these conversations brings far more pressure to bear than the most exhaustive article. Really appreciate it, Paul. Keep up the great work.	
	Reply
<hr/>	
<b>Comment By:</b> JSS	Friday, October 14, 2011
*yawn*	
How long will people continue to gripe about file sharing and oline streams? Aren't we in year 13 of this same old debate. The landscape has changed. You can't put it back in the box. Bread's also more expensive than it was in 1970. That's how it goes. Evolve or die.	
	Reply
<hr/>	
<b>Comment By:</b> Steve	Friday, October 14, 2011
Evolve or die?	
Simple-minded argument. Historically, as technology has evolved, copyright law has evolved along with it. Not just "died." The rights of artist and songwriters aren't simply thrown out the window.	
Jeez -- try to at least contribute <i>something</i> of value to the conversation.	
	Reply
<hr/>	
<b>Comment By:</b> Bread IS more expensive	Friday, October 14, 2011
And it doesn't become more affordable when the artist gets ripped off.	
I've heard this lame response more than I care to remember. Would you work for free, or worse yet, have your labor stolen?	
	Reply
<hr/>	
<b>Comment By:</b> tom thumb	Friday, October 14, 2011
clarify for me - you seem to be saying that if some new technology arrives that allows wannabe tech company millionaires to take what you create without giving you anything in return, you're some sort	

of stick-in-the-mud for not cheering and going along with it?

*"there is huge difference between someone inviting a guest into their home (where they have a choice in advance) and someone moving into your home uninvited and then giving you the chance to evict them. Particularly if that same uninvited guest returns every day until they are evicted again - at your own expense."*

Reply

Comment By: What?

Saturday, October 22, 2011

There's a huge difference here. This isn't simple filesharing. This is a bunch of punks making MILLIONS of dollars on the backs of these artists. These artists are getting ZERO compensation.

I e-mail you a track, fine. You really should technically have bought it, but who cares? I've shared albums with friends, send them copies. It's all good. Even torrenting is cool. Why? Because for the most part, people aren't directly profiting off of this. Beyond that, tracking down exactly what you're looking for and then building your collection of improperly tagged tracks is a pain in the ass. It's much easier to just go to grooveshark. For the less than tech-savvy it's the bomb! A single website with serach-click-play functionality, all built into a legit/legal looking operation. That way, even those who have probably never used P2P in their lives and those who might think they're not doing anything scummy jump on board and and enjoy the freebies.

People then sit there and think, "Man. Pandora is crap. I can't listen to whatever I want, I have to sit through those lame-ass audio ads, and I can only skip forward a limited number of times. I'm going to grooveshark. They run ads too. So the artists must be getting a piece there too." Most of the uninformed masses fail to realize that Pandora has licensing agreements in place and is playing by the books. That's how they're (barely) able to offer a free service. Meanwhile, these chumps at Grooveshark are pocketing virtually ALL of the ad revenue they bring in. I'm not a musician and am in no way involved in the music industry. But I know wrong when I see it. And Grooveshark is just plain wrong.

Reply

Comment By: contentprovidernot

Monday, October 24, 2011

You don't understand the problem.

Reply

Comment By: What's a "mistruth"?

Friday, October 14, 2011

That has to be one of the funniest things I've read lately.

My kids tell me mistruths all the time, apparently. But I can send them to their room. Can't do that here, unfortunately.

Excellent post.

Reply

Comment By: Steve

Friday, October 14, 2011

I feel all the hate towards Grooveshark is justified. Yes, things are moving towards that direction, and I fully support it, as a musician and a music fan. The cat's out of the bag, so to speak, and as much as my life would potentially be easier if it was 1993, I haven't played an actual CD in years. Haven't had to.

The only thing that bugs me about this is while Grooveshark is trying to circumvent the issues that other sites are having, you can't find Crimson music on any 'legit' streaming site either. As a King Crimson fan, I think much of that music is timeless and should be available to be discovered by younger musicians, and it frustrates me that Fripp is so determined to keep his music away from them. At least I was able to upload my Crimson (and Beatles, And Zep. And AC/DC) collection to Google Music.

Reply

Comment By: Oh, honestly.

Friday, October 14, 2011

RF's music is readily available. He just insists that it's come by honestly. There is absolutely no truth in the implication that he is trying to keep his music away from people.

Reply

Comment By: Kev

Friday, October 14, 2011

Here's the net take away from this story -- and from similar stories that will inevitably come out in the future.

Grooveshark loses.



Regardless of how well arguments are made, pro or con, in this silly comments section -- Grooveshark loses. The headline says it all -- and that is the take-away in the minds of the collective public. That GS is part of the problem, and not artist advocates.

GS wants so badly to be in the same conversation as MOG, Rdio, Spotify and the other more legitimate streaming sites. But they're most often not. Articles like these -- with damning headlines, no less -- are each a nail in their eventual coffin. Their investors (Michael Buckley @ Intel Capital), their brand sponsors, their advertisers -- even the artists they choose to promote -- they'll eventually fall by the wayside. The reason being: the cons of the association with Grooveshark exceed the pros. Essentially, there's too much residual stink associated with GS.

Reply

Comment By: Allan

Friday, October 14, 2011

When told for the umpteenth time by Declan Colgan and Robert Fripp to remove unauthorised King Crimson and related material (for which all recording copyrights are owned outright by Fripp) from their site, Groove\$ark's "VP of Legal Affairs" responded:

*Mr. Panegyric and Mr. Fripp:*

*I am surprised by your complete lack of professionalism and diligence...*

I think this tells you what kind of outfit they are - they're completely in the wrong and know it, but rather than apologise, make amends and clean up their act, they prefer to sling mud.

Parasites, pure and simple.

Reply

Comment By: HA

Friday, October 14, 2011

I love that people think anyone at Grooveshark actually makes money.

Reply

Comment By: lol

Friday, October 14, 2011

*" Comment By: HA*

*I love that people think anyone at Grooveshark actually makes money. "*

no one thinks that they make money. we know this because they don't pay any of us.

what we object to is them trying to build a business without paying for any of the construction materials.

as someone said above - parasites

Reply

Comment By: Visitor

Friday, October 14, 2011

\$2million a month and 'profitable' by their own reckoning

Reply

Comment By: Allan

Friday, October 14, 2011

Here are profiles of the gentleman who accused Robert Fripp and his licensee of a "complete lack of professionalism" when they asked Groove\$ark to stop illegally streaming their copyright recordings.

His name is Marshall Custer and he plays the drums.

[www.linkedin.com/pub/marshall-custer/4/153/409](http://www.linkedin.com/pub/marshall-custer/4/153/409)

[www.colorado.edu/law/careers/profiles/custer.htm](http://www.colorado.edu/law/careers/profiles/custer.htm)

Reply

Comment By: @amaccardo

Friday, October 14, 2011

Anthony Accardo

Absolutely outrageous

Reply	
<p><b>Comment By:</b> @LondonElek Friday, October 14, 2011</p> <p>London Elektricity</p> <p>good to see Grooveshark maintaing their rep for illegally uploading music.</p>	
Reply	
<p><b>Comment By:</b> WILL Friday, October 14, 2011</p> <p>Paul, you're gonna be taking Hyypot's ad revenue real soon! It's kicking off on here!</p>	
Reply	
<p><b>Comment By:</b> LOL Friday, October 14, 2011</p> <p>at this comment</p>	
Reply	
<p><b>Comment By:</b> @Altemate1985 Friday, October 14, 2011</p> <p>Nick Mango</p> <p>It's 12:57pm est, and I can still listen to King Crimson on Grooveshark.</p>	
Reply	
<p><b>Comment By:</b> Theo Aronson Friday, October 14, 2011</p> <p>kudos to both Pauls for how they handled themselves</p>	
Reply	
<p><b>Comment By:</b> justin1992 Friday, October 14, 2011</p> <p>Uh -- sounds like a mangement shuffle is long over-due at good 'ol Grooveshark...</p> <p>What a bunch of hacks.</p> <p>Occupy Grooveshark!!</p> <p>Hahahaha...</p>	
Reply	
<p><b>Comment By:</b> Indie Label Friday, October 14, 2011</p> <p>We had this exact same experience with an extremely similar email exchange.</p> <p>Totally and blatently illegal and they don't care. They're hoping to sell to someone before anyone calls them on it and walk away with cash.</p>	
Reply	
<p><b>Comment By:</b> Darren Friday, October 14, 2011</p> <p>I know this is the kind of sensational bull that Paul R thrives on, but for some reason or another, I expected more out of the digitalmusicnews community.</p> <p>This is what I hear ad nauseum from the majority of content holders and industry authorities (work at majors, indies, management, artists, etc.)</p> <p>-since Napster, the industry is evolving to some kind of cloud-based access model (remains to be seen exactly what this will look like in ~5 years)</p> <p>-teens (the next generation of music buyers) almost never pay to listen to music because they don't feel they have to. Again, Napster reeducated the consumer side of the industry into this mindset and that's never changing. This being the next generation of music consumers, this leads to hopes of bundling and subscription revenues which leads to...</p> <p>-they really hope subscription model works, but VERY few people are hopeful considering there would need to be ONE winner to meet the kind of numbers that would pay out everyone who owns a piece of the content. I say 'very' few because anyone who looks at the numbers knows that Spotify has to reach a RIDICULOUS number of subscribers before they can become profitable and start paying actual revenues</p>	

rather than the money Sean Parker and the rest of their VCs gave them to start

-Grooveshark is a 'disrupter' (more on this to follow)

-No one, and I mean, NO ONE is happy about per-stream pay outs. If you're an artist or a manager and you're banking on per-stream payouts being your major revenue generator for the future, you need to start looking into the alternative revenue streams that are going to fund the careers of the musicians with slightly more business-savvy.

I don't agree with everything Grooveshark's done in the past. For the majority of their time around, they've been a young company that's made some pretty immature decisions. What I do believe is that Grooveshark's model of free-to-play, unlimited access to music is what's going to prevail, if not in 5, certainly in the next 10 years.

*Technology takes consumers ahead,*

*copyright laws fight to keep up,*

*a newly realized industry is born via new revenue streams.*

As a content rights holder, I'm doing my best to learn the lesson from 10 years ago the industry failed at when they flipped the finger to both consumers and 'Napster', the disrupter that absolutely changed this industry for the better. Now 'that's an outrageous statement' is what you're saying because we still haven't figured out how to become a \$40 billion/year industry yet, but we'll get there. This industry is better than ever because...

**-more music is being created than ever before**

**-more people are listening than ever before**

Reply

Comment By: Andrea

Friday, October 14, 2011

Snooze...

And Grooveshark as *disrupter*? Please, you insult truly disruptive technologies by this statement. No one is trying to stop new technology – in fact, we clearly welcome it. But models that rip off artists won't last. The tide will turn.

What to do with the monies *not* being paid out for artist royalties? Grooveshark should a great crisis PR firm and try dearly to find a positive spin out of all this...

(Kudos to Digital Music News...)

Reply

Comment By: Darren

Friday, October 14, 2011

Clearly. This industry is well known for embracing the technology leaps.

/unnessecary sarcasm

But in all seriousness and so I understand where you're coming from, is your point that per stream royalties are going to be the major revenue generators for artists in our 'new industry'?

Reply

Comment By: pissed off artist

Friday, October 14, 2011

all utterly irrelevant.

what grooveshark are doing by allowing unmoderated upload of artist material then refusing to take it down is basically saying that you have no option but to be raw material in their build-a-business-model experiment.

If artists don't want to be a part of it why are they being forced into it!!!!

Whether the artists are short-sighted or not is neither here nor there. Their *right* to be short-sighted is being removed from them in order to build someone else's business that they will never see any benefit from, and that is simply **wrong**.

Reply

Comment By: Andrea

Friday, October 14, 2011

Amen, PissedOffArtist.

Groovesharks arrogance amazes me.

Reply

<b>Comment By:</b> Darren	Friday, October 14, 2011
I agree with you on that. Grooveshark needs to figure out their ingestion problems.	
Reply	

<b>Comment By:</b> Indie Label	Friday, October 14, 2011
Darren,	
What you're saying is that since someone figured out away to give artists stuff away for free, artists are dumb for not letting them? You're saying that artists and labels are not "business savvy" because they want to be paid for their work? That's literally the opposite of "business savvy."	
What you're seeing is one group of folks who play by the rules (laws) and another group who, since they're not collectible monetarily, don't really have any motivation to follow those rules. This is how YouTube built a business on Viacom properties and sold to Google for a bagillion dollars; then google was immediately sued by Viacom.	
The OTHER option, the one that makes sense, the one that's "savvy," is that artists and labels stop laying down and accepting this "people think music is free" (which, by the way, isn't true... iTunes sells a metric assload of music every day). If everyone who makes music decides to stick up for themselves and demand to be paid what they deserve... then it's no longer the "reality."	
Oh, well, people are stealing all our shit... we'd be dumb not to let them.	
Bull.	
Reply	

<b>Comment By:</b> Indie Label	Friday, October 14, 2011
Also, Darren...	
Your statement, which is echoed by many, that teens don't buy music is compeltely not true. Do you have any idea where you first heard that statement? Probably from someone else who heard it from someone who heard it from the guy who totally made it up because it sounded right.	
It's False.	
You want proof? Justin Bieber has \$100 Million + in iTunes sales of proof.	
Apparently you think that's 65-year-old coal miners downloading Biebs.	
If people stopped ASSUMING these things as given; and scams like Grooveshark would stop taking it upon themselves to "liberate" other people's content... that would allow the industry to create a solution that works for everyone.	
Until then, look at an actual number/statistic now and then.	
Reply	

<b>Comment By:</b> Anon Coward	Friday, October 14, 2011
<a href="http://www.youtube.com/results?search_query=king+crimson">http://www.youtube.com/results?search_query=king+crimson</a>	
7,380 Results and Counting	
Reply	

<b>Comment By:</b> Visitor	Friday, October 14, 2011
what's your point? youtube have a proper payment structure in place and are paying out no problem - i make a lot of money from youtube plays.	
They also have a dmca process that works and take stuff down within 24 hours or less.	
no problem with youtube at all. loads of problems with grooveshark though.	
Reply	

<b>Comment By:</b> The Laughing Man	Friday, October 14, 2011
You get paid for views of content uploaded by users other than yourself? Man, my understanding of how youtube advertising works is way off.	
I must assume then that isn't the case and you do periodic searches of youtube's content yourself and submit takedown requests. AFAIK, isn't that exactly how you'd deal with Grooveshark or any other company that has to abide by the DMCA?	

I'm not a lawyer, but I don't know of any minimum/maximum time someone has to complete the DMCA process. I'd think anything within a few days would be acceptable.

The original point of posting that search URL is because others have been posting Grooveshark search URL's in a similar format. If the shit pot is going to be stirred I'm one to ensure that *all* the shit gets stirred.

If the copyright holder of King Crimson want's to exerceise their owner rights I'd hope that they'd do so to all DMCA compliant sites.

Reply

Comment By: Visitor

Friday, October 14, 2011

**You get paid for views of content uploaded by users other than yourself? Man, my understanding of how youtube advertising works is way off.**

Yes, exactly so. You get on youtube's content program and you get paid for plays regardless of who uploaded it. In fact the more people that upload your stuff the better it is for you. We make good quality videos for our tracks and give them out free to our fans to stick on their channels specifically for this reason. It helps them by giving them decent quality content for their channels and saves them the hassle of have to create videos, and it helps us because we get paid for the plays and get to control the quality of the content.

**I must assume then that isn't the case and you do periodic searches of youtube's content yourself and submit takedown requests. AFAIK, isn't that exactly how you'd deal with Grooveshark or any other company that has to abide by the DMCA?**

No, see above. The difference is youtube honours takedown requests and deals with them immediately whereas Grooveshark just ignores them.

Reply

Comment By: Allan

Saturday, October 15, 2011

Hello Visitor, thanks for your comment.

*>We make good quality videos for our tracks and give them out free to our fans to stick on their channels specifically for this reason.*

Great - but other musicians prefer not to give away their recordings free, which is really what this row with Groove\$hark is about.

Reply

Comment By: Jon b.

Friday, October 14, 2011

For what it is worth, Mr. Geller responded almost immediately to an email from us and promised to act quickly on our take-down request.

Jon b.  
Valley Entertainment

Reply

Comment By: Haha

Friday, October 14, 2011

Of course he's going to act quickly, now that he has completely humiliated himself, and his company!

Geller isn't going to amount to much in this business the way he conducts himself...

Reply

Comment By: Allan

Saturday, October 15, 2011

*For what it is worth, Mr. Geller responded almost immediately to an email from us and promised to act quickly on our take-down request.*

Jon b. (Valley Entertainment)

Thanks Jon. Unfortunately it probably isn't worth much; Groove\$hark have repeatedly promised Declan Cogan and Robert Fripp they will take down illegal materila, but it always reappears.

This suggests they don't really want to sort out the problem.

Reply

**Comment By: GR8FL** Saturday, October 15, 2011

Just wondering how Robert Fripp, King Crimson, Porcupine Tree, et al thinks they are going to expose their music; attract new fans and keep their current ones with their seeming investment in the archaic business model in this digital age that we currently are in? I truly believe that musicians should be fairly compensated for their work and nobody should be ripping anyone off, but there has to be some realism inserted into this thread.

I am just a regular person who happens to like a lot of music. Personally, I have invested thousands and thousands of \$\$ over the years. But I am not going to buy anything that I have never heard of. Because of the Internet and sites such as GS (which I don't like much for other reasons), I have been exposed to more new music than through any combined medium which includes XM/Sirius (also on the decline). Once upon a time I used to go to record stores and sample vinyl records. I would walk in having no intention to buy anything, only to walk out an hour later having purchased 20 albums, all because I sampled a few tracks. The same held true when I purchased CDs. But the demise of local music retailers has curtailed this experience.

It's only been through the Internet and sites that allow music to be streamed that has served to 'market' music for free for the recording industry. Because of the Internet, I have discovered plenty of music which has resulted in spending large amounts of money on CDs, digital downloads, upgraded audio software/hardware, shows, merchandise, etc. I know 1000s of people that have done the same. I just don't get how the recording industry refuses to see how this all benefits them. But instead of being grateful, they bury their head in the sand and refuse to understand how their artists are promoted at no cost to them at all.

And yes, GS was wrong to not have honored the takedown request when first asked. I will also respect the wishes of Robert Fripp and never listen online again to anything to do with his music.

Reply

**Comment By: Visitor** Saturday, October 15, 2011

**Comment By: GR8FL**

*Just wondering how Robert Fripp, King Crimson, Porcupine Tree, et al thinks they are going to expose their music; attract new fans and keep their current ones with their seeming investment in the archaic business model in this digital age that we currently are in? I truly believe that musicians should be fairly compensated for their work and nobody should be ripping anyone off, but there has to be some realism inserted into this thread.*

Realistically, those particular artists are doing fine and are good examples of the new business model: they own their own recordings, advertise their music on their own sites and don't have to resort to Spotify et al (at the rate of \$0.000001 per play or whatever it is) to attract listeners.

Of course it's not so easy for new bands, but one way forward would be for artists to set up their own online shops and form alliances with similar-minded acts and labels to form commercial mini-networks. Musicians are a co-operative breed and will happily link to each others' sites if they like the music.

Good point about the demise of record shops; but really, it's not hard to find new music on the internet via legitimate, artist-approved sites and their audio clips.

*Because of the Internet, I have discovered plenty of music which has resulted in spending large amounts of money on CDs, digital downloads, upgraded audio software/hardware, shows, merchandise, etc.*

Cool - nothing wrong with the Internet, the beef here is about the unethical behaviour of some companies who trade on it.

Reply

**Comment By: GR8FL** Saturday, October 15, 2011

Visitor: You stated "*Realistically, those particular artists are doing fine and are good examples of the new business model: they own their own recordings, advertise their music on their own sites and don't have to resort to Spotify et al (at the rate of \$0.000001 per play or whatever it is) to attract listeners.*"

This would be true if people actually heard of King Crimson and purposely went to their site to find the music. But I can guarantee you that for every person that has heard of this band, that there are dozens that never have.

The music sites that I have frequented, where I have joyously streamed a new track that I legally purchased, then digitized and uploaded, has in many cases exposed thousands to a particular artist for the first time. Some would argue that I am breaking the law by uploading and making it available. I argue in return that I have benefitted the artist because now they have 10 or 100 or 1000 new fans who are in turn telling their community about it, which in turn creates even more interest exponentially. Bottom line is more revenue to the artist through CD sales, ticket sales, merchandise sales, etc.

Maybe this isn't the right thread to be discussing this and I am not defending Grooveshark at all; they were slapped with a DMCA Takedown and have ignored it. They should comply.

But I want to make very clear that music lovers such as myself, who have no profit making motive, only the desire to listen and share with others on a global level, are not being exposed to bands such as King Crimson if this is the business model they are sticking with.

Reply

Comment By: Visitor Monday, October 17, 2011

"Realistically, those particular artists are doing fine and are good examples of the new business model: they own their own recordings, advertise their music on their own sites and don't have to resort to Spotify et al (at the rate of \$0.000001 per play or whatever it is) to attract listeners."

Actually it was me (Allan) who said this - something went awry with the 'reply' procedure :)

I think it's worth briefly discussing the exposure angle since it's frequently cited as a justification for illicit music usage.

... I have benefitted the artist because now they have 10 or 100 or 1000 new fans who are in turn telling their community about it, which in turn creates even more interest exponentially.

That's an argument one hears a lot. Where I would disagree is that you don't "create fans" by adding a group's name and tracks to a list of 5,000 others on some streaming site. It's too indiscriminate. The internet is supposed to be a tool for intelligent, target-based marketing: a good example of that is Burning Shed in the UK, who intelligently group together acts who might appeal to the same listeners.

I can guarantee you that for every person that has heard of this band, that there are dozens that never have.

That's OK. It's sensible not to try to market to everybody. Most music doesn't have mass appeal, and there would be no point in marketing a special-interest band like King Crimson to the world at large. IMHO what the music scene needs now is intelligent, consensual focus, not the scattergun, globalized approach of the old record companies..

I understand you're not defending Grooveshark et al, thanks for making that clear!

Reply

Comment By: T Monday, October 17, 2011

How Mr Fripp & others like him expose their music is by utilising the internet to market it & they should then be entitled to expect due reward for their efforts. On dgmlive.com I watched the video of Scarcity of Miracles, & bought the cd, went to a performance by Travis & Fripp advertised there, bought the cd of "Thread" & a couple of weeks later downloaded the same performance. Perhaps I am out of date as well, but the expectation that music of quality will continue to be made by those like Fripp if they can't scrape some sort of living from it. I wonder how many there are like Martin Orford who have quietly given up as piracy has taken their livelihood away. Buy his cd (or legitimate download) "The Old Road"

Reply

Comment By: party people! Friday, October 14, 2011

calling all artists, songwriters and copyright creators:

there's too much hatin', and not enuf lovin'!

come show some real love to those fluffy, wacky groovesharkers!

they're throwing a party next thursday night, october 20th, from 9 until midnight, at the LES Thompson Hotel. this isn't a cmj event, so all you have to do is rsvp to [cmj@soundctrl.com](mailto:cmj@soundctrl.com)

paul, jack, sam and the rest of the grooveshark crew can't wait to meet you!

;)

Reply

Comment By: Mathew Saturday, October 15, 2011

You think you can insult a musician and then expect the rest to act as if it never happened?

The only way I am licensing my label's catalog (+450 titles) for Grooveshark is if Robert Fripp does the same.

Want to bet how many other label managers and artists think like this?

Reply

Comment By: mellowlandings Saturday, October 15, 2011  
Comment By: party people!  
calling all artists, songwriters and copyright creators:  
  
there's too much hatin', and not enuf lovin'  
  
come show some real love to those fluffy, wacky groovesharkers!  
  
...more like "too much stealin', not enough hidin'"!  
  
After Grooveshark's blatant disrespect and disregard for the artists' right to compensation, you seriously expect them to just turn the other way and run to this so-called 'party' with opejn arms>  
  
Pray tell me, 'party person'...are you nuts?

Reply

Comment By: I had enough of this Saturday, October 15, 2011  
My \$0.10 piece of public advice to Robert Fripp and any one else hurt by the piracy websites like Grooveshark:  
  
If Grooveshark is not responding to \*multiple\* DMCA notices, it is time to start sending them to their **hosting company** and **domain registrar** (yes, they are service providers as well, yes I have done this successfully in the past).  
  
Also, BMI, ASCAP, SECAC, MCPS e.t.c. have to step up and protect their members. Enough is enough. Let's see if a hosting company wants to ignore a notice from a PRO.

Reply

Comment By: Jazz Musician Saturday, October 15, 2011  
Sad times !  
  
Is greed the new religion ?

Reply

Comment By: Ty Sunday, October 16, 2011  
Grooveshark is not only built on the backs of artists and writers, but also on the backs of intern labor.

Reply

Comment By: @LondonElek Monday, October 17, 2011  
London Elektricity  
  
good to see Grooveshark maintaing their rep for illegally uploading music.

Reply

Comment By: @MusicTechPolicy Monday, October 17, 2011  
Editor Baker  
  
Grooveshark wants "time & patience" because "takedowns have been honored", yet you sell King Crimson music illegally

Reply

Comment By: DMCA much? Monday, October 17, 2011  
Enough with the Grooveshark hate. They are entitled to the DMCA for user-generated content just like everyone else. The only way to get undistributed/orphan content into a subscription service is to incorporate a user-upload function. The more millions of tracks, the more people will subscribe. These sites are the future of the music industry, but must be scaled out to provide the residual annuity that will eventually replace record sales. Stop living in the past people.

Reply



**Comment By: IGNORANT**

Monday, October 17, 2011

Protecting artists and songwriters IS the future. And protecting these rights in a way that encourages the development new technologies: that's the very do-able goal.

What Grooveshark does is old school, sleazy, and straight-up highway robbery.

Reply

**Comment By: Los Angeles Artist (still comi**

Monday, October 17, 2011

Essentially what you have here, is a ton of people upset at how things have changed and moved on beyond their means to control them.

What you don't have here, is all the artists who are doing great right now.. because they quite simply don't hang out on these kind of blogs and lament for brighter times that past.

The Internet = Free

No matter which way you dice it,

Sure there are some services that provide easier access to music, and some people who dont mind paying for that, but i genuinely feel King Crimson and any artist on here who is mad at groove shark would be better off getting off the blogs, and into their bedroom and writing a decent enough song that people actually want to SHARE!

Thats not a personal stab at any band but more so a reality check, because last time i looked the only bands making any money right now are:

- Touring Artists - that actually have tons of people who want to see them, because they were SHARED a lot.

- Synced Artists - that write either astounding songs that suit a certain film, or have been so SHARED that their perceived value to a brand is worth enough to shell out good size amounts of money for them.

- Pre Internet era bands - bands that got out to the masses before the internet did, and largely have been able to maintain and hold a following before the myspace era and beyond, of course the ones that haven't are perhaps the ones right now who are fighting all this 'progress' 'change' etc etc

Does'nt that make SHARING sort of a new currency? because the value off each SHARE.. or LIKE or any of that.. is something not even your major labels can buy. You cant fake excitement for a song, but yet when you are SHARED / LIKED alot then all sorts of things start happening for your career...

Funnily enough, all the new platforms do provide just that currency.. Spotify, Grooveshark etc..

So their 'Grooveshark' model for how they get paid, is not really your problem, your problem is how you get paid.. and you gotta wake up soon and realise, your not gonna be buying a house because a million people streamed your song.. but fuck! a million people streamed your song? That must have been due to a TON of SHARES and LIKES, and that must mean its really good.. so get off your argumentative arse, write a decent enough song, get SHARED, get LIKED then get on tour and go see them.. your also not gonna buy a house because you yanked your music off spotify or fought grooveshark with such bravado ..just so that you could remain in the past?

You will quite simply in my opinion, fall slowly into the 'where are they now' part of most of your fans/supporters minds..

..because they are all on Grooveshark, Spotify, etc etc.. and if they aren't yet they will be within a year or so.

Welcome to the new music industry people, its different, very different.. but people still LIKE and SHARE it just like they did when it was word of mouth in the 50s..

(i wrote this quickly because i have a busy day, but scanned my emails this morning and got frustrated by this stupid pointless debate.. so apologies if my grammar is not decent)

much love and luck to all

x

Reply

**Comment By: Allan**

Monday, October 17, 2011

Hi Los Angeles Artist,

Thanks for your positivity. \*I\* think essentially what we have here is a lot of people upset at Grooveshark, but I take your general points and appreciate you made them without insulting anyone!

>The Internet = Free

OK, so you're suggesting that artists should SHARE their music, as in give it all away? And if they give it away in sufficient quantities, they will make money by other means, right?

>your problem is how you get paid..

Quite! Can you kindly give me a specific example of a contemporary act this financial strategy (i.e. giving away their recordings) has worked for?

Best wishes, Allan

Reply

Comment By: Los Angeles Artist (still comi Monday, October 17, 2011  
Yes Alan.. check out a band called The Weeknd  
<http://the-weeknd.com/>  
they have been giving their album / music away free on their site since march i believe.. and its so good and getting shared so much that they now are getting booked with very good fees all across this fine country.. upward of 25k per show.. because there is DEMAND for them that came from thousands of SHARES and LIKES.  
Many different blogs got behind them because they are GOOD. Also their music is for this time apparently.. That doesnt mean your band or my band is BAD, it just means we either havent had the luck or the right timing collide with all our hard work just yet.. but if our songs are actually good.. then you know what! im sure something positive will happen for each of us.  
If not it doesnt matter.. we still made good art that we can be so proud of..  
its disheartening to comprehend and hard to realise sometimes that things will NEVER again be how they were.  
But sooner or later whether you realise it or not you will either evolve llike the artists that aren't fighting this.. or you will simply be left behind bitter and twisted..  
again that is not directed at you.. its simply directed at myself, at any artist that is struggling to get their head around this adaptation that is currently taking place.  
hope that makes sense?

Reply

Comment By: Visitor Monday, October 17, 2011  
none of that is either here or there.  
someone above already discussed this. the conversation is not about whether artists are being shortsighted but whether they have the *right* to be shortsighted or not.  
grooveshark is removing artists *right* to be stupid or not and that's simply unacceptable.

Reply

Comment By: Los Angeles Artist (still comi Monday, October 17, 2011  
@Visitor  
respectfully disagree..  
And I also believe that first and foremost reality.. removes the right to be stupid.. the term evolve or die, is very relevent in this discussion.  
After reality.. perhps, progress.. the future.. life.. evolution.. all of those removes the artist right to be stupid..  
maybe not even removes it.. just artists should not be stupid.  
People had to stop selling horse and carts when the car was invented.. whether they wanted to or not.. they didnt have a choice. The Car cannot be blamed for being disrespectful to the horse and cart industry..  
either ways, this is the kind of argument or topic that will never resolve.. i just wanted to say something so that other artists reading this who are open minded to the future, and how its all evolving may see another side to this very ill-advised and ignorant debate..  
If your mad at the new industry.. leave it, get involved with real estate or something else. Last time i checked you still cant download a house.  
I cant imagine it being too helpful to your creativity to remain negative and futile, Perhaps start smiling, and stop fighting for the last few crumbs of sales from the old horse and cart music industry, and keep making your art!!  
the future is bright people.. its just very different!  
again..  
much love  
x

Reply

Comment By: Visitor Monday, October 17, 2011  
you're just reiterating the same point  
*"People had to stop selling horse and carts when the car was invented.. whether they wanted to or not.. they didnt have a choice. "*

that analogy only works if you change it to

*"People were forced into selling horse and carts when the car was invented, whether they wanted to or not...with the money for their work going straight to the car company - they didnt have a choice."*

Reply

Comment By: Allan

Monday, October 17, 2011

Thanks for that example LAA!

Reply

Comment By: Visitor

Monday, October 17, 2011

I work for Grooveshark. Here is some information from the trenches:

We are assigned a predetermined ammount of weekly uploads to the system and get a small extra bonus if we manage to go above that (not easy).The assignments are assumed as direct orders from the top to the bottom, we don't just volunteer to "enhance" the Grooveshark database.

All search results are monitored and when something is tagged as "not available", it get's queued up to our lists for upload. You have to visualize the database in two general sections: "known" stuff and "undiscovered/indie/underground". The "known" stuff is taken care internally by uploads. Only for the "undiscovered" stuff are the users involved as explained in some posts above. Practically speaking, there is not much need for users to upload a major label album since we already take care of this on a daily basis.

Are the above legal, or ethical? Of course not. Don't reply to give me a lecture. I know. But if the labels and their lawyers can't figure out how to stop it, then I don't feel bad for having a job. It's tough times.

Why am I disclosing all this? Well, I have been here a while and I don't like the attitude that the administration has aquired against the artists. They are the enemy. They are the threat. The things that are said internally about them would make you very very angry. Interns are promised getting a foot in the music industry, only to hear these people cursing and bad mouthing the whole industry all day long, to the point where you wonder what would happen if Grooveshark get's hacked by Anonymous one day and all the emails leak on some torrent or something.

And, to confirm the fears of the members of King Crimson, there is no way in hell you can get your stuff down. They are already tagged since you sent in your first complaint. The administration knows that you can't afford to sue for infringement.

Reply

Comment By: Visitor

Monday, October 17, 2011

quoted before deletion ^

"

I work for Grooveshark. Here is some information from the trenches:

We are assigned a predetermined ammount of weekly uploads to the system and get a small extra bonus if we manage to go above that (not easy).The assignments are assumed as direct orders from the top to the bottom, we don't just volunteer to "enhance" the Grooveshark database.

All search results are monitored and when something is tagged as "not available", it get's queued up to our lists for upload. You have to visualize the database in two general sections: "known" stuff and "undiscovered/indie/underground". The "known" stuff is taken care internally by uploads. Only for the "undiscovered" stuff are the users involved as explained in some posts above. Practically speaking, there is not much need for users to upload a major label album since we already take care of this on a daily basis.

Are the above legal, or ethical? Of course not. Don't reply to give me a lecture. I know. But if the labels and their lawyers can't figure out how to stop it, then I don't feel bad for having a job. It's tough times.

Why am I disclosing all this? Well, I have been here a while and I don't like the attitude that the administration has aquired against the artists. They are the enemy. They are the threat. The things that are said internally about them would make you very very angry. Interns are promised getting a foot in the music industry, only to hear these people cursing and bad mouthing the whole industry all day long, to the point where you wonder what would happen if Grooveshark get's hacked by Anonymous one day and all the emails leak on some torrent or something.

And, to confirm the fears of the members of King Crimson, there is no way in hell you can get your stuff down. They are already tagged since you sent in your first complaint. The administration knows that you can't afford to sue for infringement."

Reply

Comment By: Allan

Tuesday, October 18, 2011

Says it all, doesn't it? Now watch Groovespark deny that this person works for them. If you're not sure who's telling the truth, reflect on the fact that G'shark's boss lied to Robert Fripp when he said he had permission from a "label partner" to upload KC material. (A lie he subsequently publicly retracted.)

Reply

Comment By: Nick

Tuesday, October 18, 2011

Actually, it's not that easy. They can't just deny it, because they can't be 100% sure if this person has documents or files at hand. What if they send out a press release to deny it, only to wake up to a data leak the next day?

They will probably try to find out who this person is, by making some kind of unofficial investigation inside the company. That is also very tricky, because what are you going to do, sue him...? That would be like a gang going to the nearest police station and making a complaint about a member for going online and saying that they are scamming people's credit cards.

On the other hand, maybe I give Groovespark too much credit. Maybe they are stupid enough to go down that road. That would be fun. I can picture the Feds in the field office laughing just by reading these lines... :D

Reply

Comment By: L. Hayes

Tuesday, October 18, 2011

This is huge!

Hey @Visitor from Groovespark, if you're listening you HAVE to email Digital Music News to confirm your identity and they'll protect your confidentiality. This has to get out there.

LH

Reply

Comment By: No, no, no.

Tuesday, October 18, 2011

That's a very bad idea - Groovespark could request that Digital Music News reveal their source in court. Perhaps the whistleblower has his/her reasons not to reveal his identity. We have to respect that.

Another interesting fact is that Groovespark grabs interns from the University of Florida. I wonder what the university officials think about the whole situation of internship labor in "web 2.0" corporations.

Reply

Comment By: Visitor

Tuesday, October 18, 2011

Yeah, sorry but that is not going happen any time soon. I am not stupid. If someone from digitalmusicnews.com thinks I am trolling, they can go ahead and delete my post. All the King Crimson music will eventually be available again, anyway. Song by song, perhaps, so that pissed English old man won't notice too soon. Don't take my word for it, just be a little bit patient, wait and see for yourselves. Do a search after a couple days or whatever. Maybe make a "mistake" and search for "King Crimson" as "song", instead of "artist".

Just because you can't see an album available right now, doesn't mean its not sitting quietly in the background. It is policy to put albums on "backup", when they have to be taken down due to a DMCA notice, to chill things out with the labels and what not. The albums are not deleted, if that's what you guys think.

My impression is that the labels only take action when some artist literally prints a page and holds it in front of their noses. So, if you are an artist, either accept it and move on, maybe find some other business to invest your time and talent, or do what you have to do to defend your current business. Pretending that there is some sort of middle ground won't take you very far.

(You should hear the Big Boss screams today. Ho ho ho. Furious. King Crimson - office chair / Big Boss - Steve Balmer)

Reply

Comment By: tarquin

Tuesday, October 18, 2011

Looking at the numerous communications about this topic, it appears that Groovespark are no better than thieves masquerading as a legitimate business. In King Crimson's case, it is abundantly clear who owns the copyright on the band's product.

The copyright owner has requested (demanded) on numerous occasions to remove King Crimson's music from Grooveshark and make it permanently unavailable. This has not happened.

If I walk into a record store and help myself to a bunch of CDs and walk out without paying, am I guilty of theft? Absolutely. Similarly taking music from the internet without paying for it is also stealing. Providing stolen goods for others to pilfer is also a crime, for which one can be tried in court: it is commonly known as "fencing".

Grooveshark has no case, or justification here. They should lose their business license on account of such (criminal) practice. Did Paul Geller get a degree at the Bernie Madoff School of Business Studies?

Reply

Comment By: the irony

Wednesday, October 19, 2011

Grooveshark admits they have no respect for artists' rights.

Yet "Grooveshark" is trademarked! :D

Reply

Comment By: Adam

Wednesday, October 19, 2011

This is crazy. You can still find King Crimson/Robert Fripp material on Grooveshark.

Fripp should e-mail a DMCA notice to Grooveshark's hosting company. The hosts generally avoid bad PR at all costs.

Reply

Comment By: Jeremy A

Thursday, October 20, 2011

OK, Grooveshark is a mafia company. No one in the music industry denies that.

But have King Crimson ever googled their band name? Right now there are piracy results in the first page on Google Search. If you want to protect yourself, you have to do it all around. Otherwise, scams like Grooveshark may play the "they are targeting us" card for PR purposes.

Reply

Comment By: Lisa Thomas Music Services

Monday, October 24, 2011

Paul Geller is either completely out of touch with his own company, hallucinatory, or just a complete liar.

I am the publishing administrator for the main songwriters of the Eagles and have spent hours upon hours serving DMCA takedown notices on Grooveshark's designated agent demanding the site remove all of the compositions owned and controlled by my clients. I have cited the specific url's of each *infringing* post in the notices. To date, Grooveshark has not removed any of the material. (I have noticed, however, that the url's constantly change, meaning that, while Grooveshark *might* momentarily remove a specific url, another identical replacement is uploaded within 24 hours.)

Grooveshark has not made any effort to serve NOI's with respect to its use of any compositions owned by any of my clients, and is not paying to use the music on its service, unlike Spotify, unlike Rhapsody, unlike the *legitimate* music services.

They do not pay labels; they do not pay artists. However, Mr. Geller and his staff surely do not work for free. Perhaps it's time for the artists who are being ripped off by Grooveshark to begin to contact the advertisers paying Grooveshark for ad space to let them know that association with the "evil" internet companies like Grooveshark will bring them the kind of bad publicity and reputation that's difficult to undo.

Artists have power. Grooveshark should be mindful of that.

Reply

Comment By: @JonMoskow

Tuesday, October 25, 2011

Jon Moskowitz

Music biz monkey business. Would be more compelling if I actually liked KC.

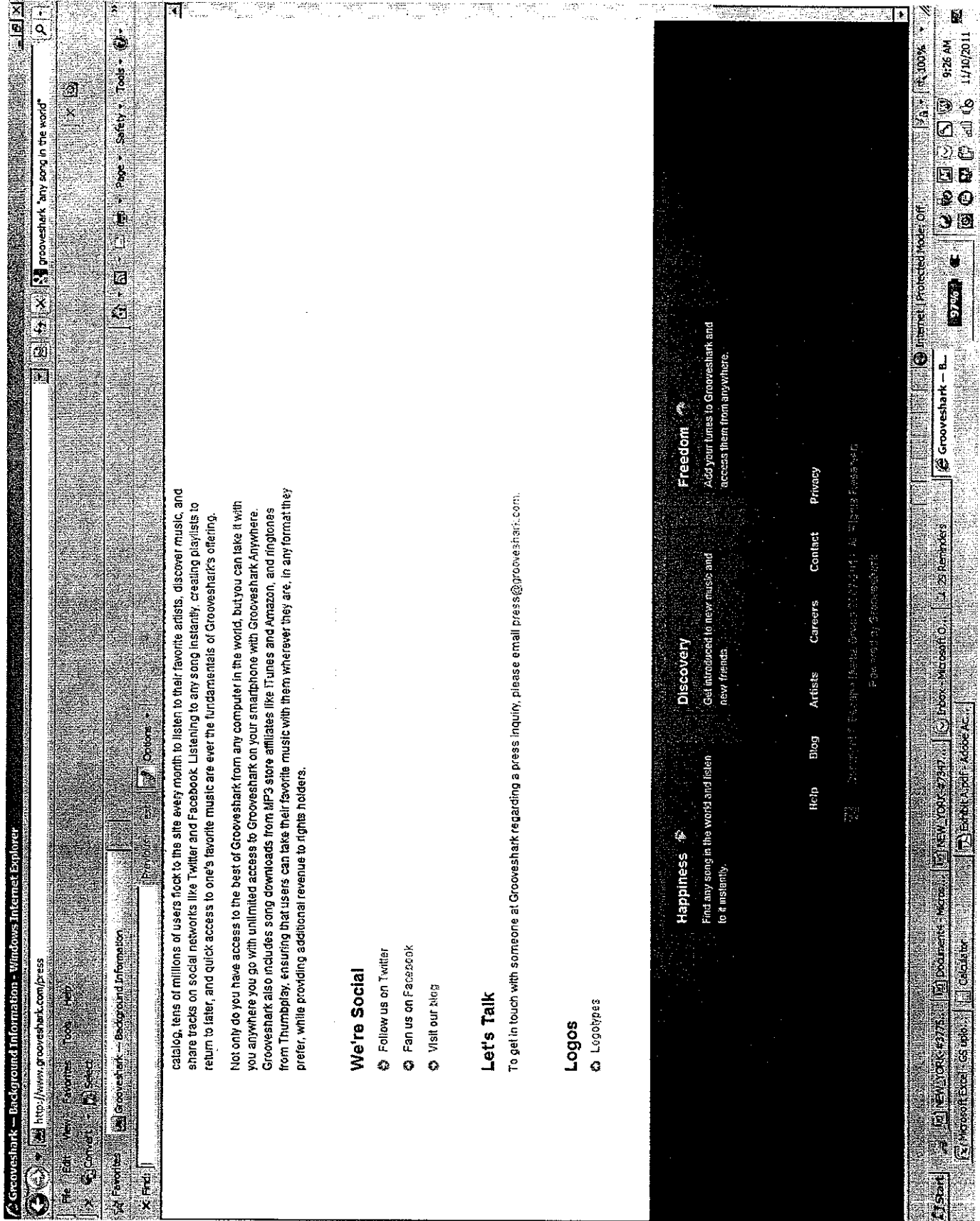
Reply

King Crimson Can't Get Their Music Off of Grooveshark. So T...

<http://www.digitalmusicnews.com/stories/101311cc>

# Exhibit E







# Exhibit F

## About Us

### Meet the team

Grooveshark is the world's largest on-demand and music discovery service. With over 15 million songs, Grooveshark is an ecosystem that brings together music fans, bands, music labels, and brands.

By creating new revenue sources for the music industry, innovative marketing opportunities for artists, and strategic data products for music and brand managers, Grooveshark cuts into music piracy by helping everyone—from fan to band—make the most of online music.

Grooveshark serves as an access point for fans, marketing hub for content producers, and an operations center for labels, agencies and brand managers. Grooveshark increases music revenues using one of the most innovative ad platforms in the world, attacks piracy in underperforming markets and reduces the cost of signing and breaking new acts, everyday.



**Sam Tarantino**  
Founder + CEO

Sam is a musician, an entrepreneur, and a visionary. His intent is to fix the world's problems, but for now is settling on fixing the music industry.

[Twitter](#)



**Josh Greenberg**  
Co-Founder + CTO

Josh polishes ideas and turns them into a reality. Josh enjoys contemplating, strategizing, observing, learning, leading, and getting things done.

[Blog](#) [Twitter](#)



**Vishal Agarwala**  
Director, Sponsorship & Events

Vishal sometimes can't decide if (he likes coding > designing) or designing more than coding. He also hates Internet Explorer 6 with a passion. But he loves you.

[Blog](#) [Twitter](#)



**Nikola Arabadjiev**  
Quality Assurance

Hailing from Bulgaria, Nikola enjoys being on the cutting edge of technology. He tests the latest and greatest at Grooveshark and has an immense passion for electronic music.

[About Us](#)

[Contact Us](#)

[Advertising](#)

[Grooveshark API](#)



*I can honestly say it's even better than Pandora. The service is called Grooveshark, and from what I experienced they have as much music on their library as the others.*





### John Ashenden

**Happiness** Creative Director + VP of Product **Discovery**

Find any song in the world and listen to it instantly.

Get introduced to new music and new friends.

**Freedom**

Add your tunes to Groovespark and access them from anywhere.

John with an H is both an experienced graphic designer and web developer. John enjoys making things appear shinier than they should be.

[Blog](#) [Twitter](#)

[Help](#)

[Blog](#)



### James Barnes

Graphic Designer + Illustrator

"If it weren't for physics and law enforcement, I would be unstoppable." — Bukowski



### Chris Blackburn

Director of Brand Partnerships

Chris enjoys the exploration and implementation stages involved in bringing talented artists to the mainstream. He also enjoys having a few packets of SweetN'Low close by at all times.



### Jason Blate

Internal Operations Director

Organizing the chaos is Jason's specialty. From in-office operations to heading the Street Team, his goal each day is to maintain and promote operational efficiency. Also, he is a ChiaPet connoisseur, which sometimes leads people to believe he may be stuck in the early 90's (not that there's anything wrong with that).



### Josh Bonnain

EVP of Business Development

Josh knows relationships drive healthy, efficient business. He leverages these to help expand Groovespark into new and exciting territory.

[Twitter](#)



### Dale Campbell

Software Engineer

If voting could change the system, it would be illegal. If NOT voting could change the system, it would be illegal.

[Blog](#) [Twitter](#)

[Blog](#)



**Mark Caudill**  
Software Engineer

Mark works on backend code that runs Grooves Shark. This code goes on to make music to your ears.

Copyright  
© Escape  
Media  
Group 2007  
-2011. All  
Rights  
Reserved.



**Beth Condra**  
Director of Advertising

Beth graduated with her BA in Theatre from Florida State University in 2005. She enjoys listening to Beck, Devendra Banhart, The Smiths, and Patsy Cline. She once went as Gwen Stefani for Halloween and signed autographs.



**Michael Cugini**  
Software Engineer

"The trouble with programmers is that you can never tell what a programmer is doing until it's too late." — Seymour Cray

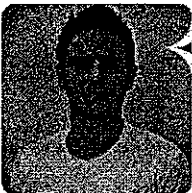
[Twitter](#)



**Paulo Dasilva**  
Senior Software Engineer

Like a true Brazilian Paulo loves soccer, and he applies his soccer skills to programming where he passes bytes, dribbles bottlenecks, slide tackles bugs, and kicks packets into the net, so he can meet the team's Goooooals!

[Blog](#) [Twitter](#)



**Blaise DeAngelo**  
Director of Artist Relations

"Give me six hours to chop down a tree, and I will spend the first four sharpening the axe." — Abraham Lincoln

[Blog](#) [Twitter](#)



**Jack DeYoung**  
EVP of Music Strategy

Jack is the frontman of famed pop collective Vishal and The Agarwalas. Wolverines!!!

[Blog](#)



**Kieran Diaz**  
Grooves Shark Dude

I fight for the users!



**Alex Estrada**  
Art Director

Alex is from Miami but her appetite is more diverse than you would assume knowing that. Not only does she like "Miami Steak" and "Miami Fried Corn Product" she also likes such things as "Bean" and "Starburst Candy". Sometime she has "Sweet Banana". Alex complains that the clubs in Gainesville aren't open late enough and that they aren't "killer" enough for her "Shoes, Tall". There is no "Sweet Coffee" for her all night "raging". Alex would like for someone to teach her "words, American" and "credit card shopping."

[Twitter](#)



**Mike Feinberg**  
Sr. Vice President of Artist Development / A&R

Mikes twenty plus year career has focused on inventing and invigorating through collaborations with the most innovative and determined artists, musicians, entrepreneurs, and fans. Whether it is curating new experiences, harnessing scenes, cultivating the cultural landscape or creating conduits between what's now and what's next, the common denominator throughout is Feinberg's unique ability to bring together world class people, and ideas. Feinberg's passion is the relentless pursuit of creating and harnessing the energy, excitement, and emotion of the human experience. His participation in Grooves Shark, is another chapter in his relentless quest to share the best and brightest of these moments with the world.



**Andrew Frauen**  
Community Developer

I dig music, movies, coffee, and sharing candy bars. I have aspirations to one day be a doctor lawyer computer programmer supermodel astronaut.



**Edwin Fuquen**  
Software Engineer

Edwin enjoys designing efficient, scalable, and overall kick-ass server code. He also enjoys database design and monitoring your groovy music library, as well as long walks on the beach.

[Blog](#)   [Twitter](#)



### Mike Garrett

Ad Operations / Non-Profit Development

Many people have tried to write a cohesive biography of Mike Garrett; While none have succeeded, all have gone on to win Nobel Prizes for 'Best Use Of Anyone's Time, Ever.'



### Paul Geller

SVP, Business Development & Government Affairs

publix > hogan's > jimmy john's > firehouse > larry's giant subs > quisnos > blimp's > subway > sad sack sub sandwich shanty



### Nathan Geouge

Senior Systems Engineer

Nate is a server ninja. He rocks the shuriken, balls the wakazashi, drops the bass. He's probably hiding in your bushes right now.

[Twitter](#)



### Gene Goldmintz

Usability Analyst

Gene loves videogames and is always up for any talk on the industry. His guilty pleasure is Salt & Vinegar chips + Coke Icee, mmm.

[Blog](#) [Twitter](#)



### Kristin Harris

Media Coordinator

Kristin recently graduated from the University of Central Florida with a B.A. in Advertising and Public Relations. A self-proclaimed social media guru, at any given moment you can find Kristin either tweeting or uploading pictures to Facebook. She has a serious case of wanderlust, and a knack for baking cake pops and mini pies.

[Twitter](#)



### James Hartig

Software Engineer

I make Grooveshark a friendlier site. Oh, and I maintain the API moat.

[Twitter](#)



**Jared Heiman**  
VP of Sales

Jared graduated from the University of Maryland and heads up Ad Sales for Grooveshark. His music interests include all types ranging from U2 to Phish to Movie Score Soundtracks. His main focus is to make Grooveshark the premiere destination for advertisers to connect with the music community.



**Lisa Herman**  
Executive Assistant

Lisa, formally known as the Alpha Ginger, loves traveling, playing music, and dancing. Lisa graduated from UCF with a BS in Psychology and a Minor in Music Performance. She is always ready to help, make you smile, or get coffee. Lisa's favorite animals are whale sharks and her leopard Tsunami.



**Colin Hostert**  
CIO + CISO

An entrepreneur and systems engineer at heart, Colin joined Escape Media Group to help build the robust and scalable architecture that powers Grooveshark.

[Twitter](#)



**Ruoxing Hu**  
QA Engineer

I'm a QA Developer in Grooveshark doing test automation to ensure that every corner of the site works smoothly. I like video games, basketball, ping-pong, Go, and of course, MUSIC — using aria to destroy everyone's window!

[Twitter](#)



**Jennifer Hutton**  
Account Coordinator

Jenny received her B.A. in Theatre from the University of Florida and is currently doing absolutely nothing with her degree. She enjoys being helpful, which is a perfect fit at Grooveshark, where everyone needs help. Her favorite pastimes include eating, reading, playing Xbox, watching TV, and hearing people use the Forrest Gump voice when they talk to her.



**Jessica Kaplan**  
Community Developer

I do it for the Luiz.

[Blog](#)   [Twitter](#)



### Ty Kauffman

Director of Quality Assurance, Cat Dancing Choreographer

Ty enjoys improving what is, developing what isn't, pondering what could be, and sappin' sentries.



### Tarif Kayali

Software Engineer

postBiography("Tarif Kayali");

[Blog](#) [Twitter](#)



### Joe Kelly

Defender of Justice Engineer

A seasoned online veteran, Joe spends his time as the enforcer of web standards. Don't let his boyish demeanor fool you, Joe has the strike of a Crocodile, the brute-strength of a an adult-sized grizzly bear, and the sling of an Australian box jellyfish.



### Drew Leahy

Associate Director of Label Relations

Drew is a entrepreneur and regional karaoke star residing in Los Angeles. Grooveshark raised him as a young wolf cub, and he finally found his way back to the company after years of hunting large mammals alone in Alaska.

[Twitter](#)



### Michelle Lima

West Coast Sales

Always super jazzed about turning your digital brand advertising dollars into the most successful buzz campaigns in the world.

[Twitter](#)



### Jingjing Liu

Senior Mobile Support Analyst

Being the real Kongfu Panda in the shark world, Jingjing is now a Black Belt in mobile support. She tests Grooveshark releases before, during and after development. In her spare time, she is a Grand Master Panda Trainer. Sit, Pickles!

[Twitter](#)



**Isaac Moredock**

EVP of Revenue

Isaac has S.T.Y.L.E. that's right, style. He also has a passion for helping independent artists.

**Chanel Munezero**

Software Engineer

Everday I be programmin' (and hustlin')

[Blog](#)
[Twitter](#)
**Graham Murphy**

VP of Community Development

Graham recently graduated from UF with a degree in Psychology. When he isn't spending his time in the Grooveshark office, Graham ponders one of life's greatest questions: I can haz cheezburger?

**Tyler Nettleton**

QA Engineer

17 year old iPhone and Unix nerd out to destroy windows!

[Twitter](#)
**Paul Nickerson**

Data Analyst

Paul attempts to link emotions and data in a madcap effort to take over the world.

**Chris Nielubowicz**

Software Engineer

Chris works in the Cave of Wonders with the Genie to produce magical iPhone apps.

**Scott Ogle**

Builder

Scott couldn't figure out whether he was a designer or a coder, so he started calling himself a builder. After getting a bit bored with college in Colorado, he decided to pack his bags and go work for Grooveshark.

[Blog](#)
[Twitter](#)



**Dustin Pace**  
Web Designer

Dustin is passionate about web design and loves being outside, biking, kayaking, and frisbee golf. He plays drums and guitar.

[Blog](#)   [Twitter](#)



**Jay Paroline**  
VP of Engineering, Harbinger of Bacon

Jay manages the engineering teams and writes the backend code that powers Grooveshark.

[Blog](#)



**Carlos Perez**  
VP of International Business Development

Carlos is a Mexican International Business graduate. He likes business, travel around the world, designing and creating stuff. Yes... he loves tequila, tacos and burritos.

[Twitter](#)



**Peter Pezon**  
Web Developer

A man said to the universe: "Sir I exist!" "However," replied the universe, "The fact has not created in me A sense of obligation." He added: "Now go back to Facebook, you putz."



**Daniel Pua**  
Software Engineer

Even if it means I have to pass through heaven, hell and everything in between - someday, you'll see just how great I am.



**Anandan Rangasamy**  
Software Engineer

Received his Dual Masters from UF. Give him a keyboard in front of a monitor with headphones, he would love to program (a Robot or a Computer) all day. Shaking his head for typing or for the music? Both.



**Thomas Reed**  
Graphic Designer

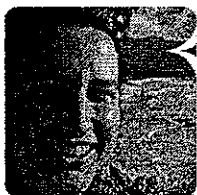
He's a lumberjack and he's okay.



**Katy Richard**  
Software Engineer

Katy is a front-end web developer with a passion for clean code, usability, web standards, and design of all kinds - plus an unhealthy fetish for office supplies.

[Blog](#)



**Daniel Robertson**  
Software Engineer

Daniel joined Grooveshark out of his love for music and startups. He works long days to make Grooveshark's Android app better, faster, stronger. Mechanical keyboard required.



**Evan Rocha**  
SVP of Industry Business Development

He loves hamburgers and once ate a 3lb. burger. He has a hard time passing up a good high five. Evan's top 5 albums: Superchunk: Foolish, The Zombies:Odessy and Oracle, The Replacements: Tim, John Prine: Souvenirs, Michael Jackson:Off The Wall



**Roberto Sanchez**  
Software Engineer

In addition to working at Grooveshark, I'm working on a B.S. in Astronomy at UF. I'm also good at drawing and know four languages (English, Spanish, French, and learning Russian).



**Alex Shifrin**  
COO

"No great thing is created suddenly."  
- Epictetus



**Christine Shoup**  
Assistant Controller

When she's not raging on Excel, Christine can usually be found dancing (with or without music) or eating at her desk. She never turns down one of Stella's meals. She is currently pursuing an accounting degree at the University of Florida, and like most Gators, she loves college football. She also enjoys cooking and

traveling. Her past travels have led her to ten countries across three continents with many spontaneous adventures in between.



**Skyler Slade**

Senior Software Engineer

Skyler joined Grooveshark in early 2007, knowing that a startup would provide him with the quickest path to reaching his goal of being a great software developer. He couldn't have come onboard at a better time; coming in early at a startup has given him the unique opportunity to wear many different hats, working in different roles and technologies as the product has developed. These days Skyler spends his time in Java, leading the development of the Grooveshark Android app.

Twitter



**Pavle Stojkovic**

Director of Hiring

Hailing from Serbia, he came to do what he does best: build meaningful relationships. If you're nice to him, he can be your number one comrade.



**Tilton Taylor**

Human Relations

There is no such thing as time. The sun never sets or rises. Days and years don't exist. There is only your life. Earlier today you were born and death is predicted later in the evening.

Twitter



**Yoni Teitelbaum**

Data Analyst

"A mathematician is a device for turning coffee into theorems." - Paul Erdos



**Zach Tetreault**

International Coordinator

Zach graduated from UF with a World Music degree and a Masters in International Business. Grooveshark has allowed him to combine his passion for the two disciplines by coordinating all of the international business efforts and promotional campaigns for artists around the world. He often dreams of a day when man and dolphin can walk hand and flipper.



### Collin Vance

Software Engineer

"I hate listening to people's dreams. It is like flipping through a stack of photographs. If I'm not in any of them and nobody is having sex, what's the point?" - Dennis Reynolds

Powered by



### Eddy Vasquez

Director of sales for Central and South American Markets

Born in Chicago Raised in Cuenca, Ecuador, enjoy being athletic and staying active.

Twitter



### Ben Westermann-Clark

Community Evangelist

In the beginning of the 21st Century, human intelligence had evolved such that artificial recreations could sufficiently emulate the ennui of higher-primate cognition. The robots were the only ones who liked Ben's music. I also like helping people.

Blog

Twitter



### Travis Whitton

Software Engineer

After wading through the treachery of the dot com bubble, Travis brings years of industry experience and valuable insight to the Grooveshark team. When he's not hard at work writing code, he enjoys living in a van by the river right down the street from the Grooveshark headquarters.

Blog



### Ryan Ziffer

Systems Engineer

Ryan is a good ol' Colorado boy who spends most of his free time shredding down mountains. When he's not strapped to a board or bike he is deep in the dungeons of Grooveshark's Colorado data center keeping music safe for another day.

Grooveshark

[Artists](#) [Careers](#) [Contact](#) [Privacy](#)

# Exhibit G

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1	<u>Title</u>	<u>Artist</u>	<u>SR</u>
2	2 of America's Most Wanted	2Pac	331 786
3	Brenda's Got a Baby	2Pac	172 261
4	Changes	2Pac	246223
5	Ghetto Gospel	2Pac	366 107
6	I Ain't Mad at Cha	2Pac	331 786
7	I Get Around	2Pac	152 641
8	Keep Ya Head Up	2Pac	152 641
9	Runnin	2Pac	345573
10	Thugz Mansion	2Pac	323532
11	Until The End Of Time Feat R L	2Pac	295 873
12	Give it to Me	3 Doors Down	613-583
13	Here Without You	3 Doors Down	347-346
14	Kryptonite	3 Doors Down	277-407
15	Let Me Be Myself	3 Doors Down	613-583
16	Let Me Go	3 Doors Down	368-870
17	Life Of My Own	3 Doors Down	277-407
18	Loser	3 Doors Down	277-407
19	Not Enough	3 Doors Down	277-407
20	Pages	3 Doors Down	613-583
21	Runaway	3 Doors Down	613-583
22	So I Need You	3 Doors Down	277-407
23	The Road I'm On	3 Doors Down	347-346
24	These Days	3 Doors Down	613-583
25	Train	3 Doors Down	613-583
26	When I'm Gone	3 Doors Down	347-346
27	Your Arms Feel Like Home	3 Doors Down	613-583
28	So Caught Up In You	38 Special	35509
29	Whats Up	4 Non Blondes	148 445
30	21 Questions	50 Cent	337-801
31	Candy Shop	50 Cent	366-051
32	Disco Inferno	50 Cent	366-950
33	Don't Push Me	50 Cent	337-801
34	Get in My Car	50 Cent	366-051
35	If I Can't	50 Cent	337-801
36	I'm Supposed to Die Tonight	50 Cent	366-051
37	In Da Club	50 Cent	323 562
38	Just a Lil Bit	50 Cent	366-051
39	many men	50 Cent	332 595
40	Many Men (Wish Death)	50 Cent	337-801
41	P.I.M.P.	50 Cent	337 801
42	Piggy Bank	50 Cent	366-051
43	Poor Lil' Rich	50 Cent	337-801
44	Position of Power	50 Cent	366-051
45	U Not Like Me	50 Cent	337-801

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
46	Wanksta	50 Cent	337-801
47	What Up Gangsta	50 Cent	337-801
48	Window Shopper	50 Cent	380 527
49	Janie's Got A Gun	Aero Smith	114548
50	Rag Doll	Aero Smith	85-369
51	Crazy	Aeronsmith	153-061
52	Cryin	Aeronsmith	153-061
53	Amazing	Aerosmith	153 061
54	Angel	Aerosmith	85-369
55	Boogie Man	Aerosmith	153 061
56	Crazy	Aerosmith	153-061
57	Cryin'	Aerosmith	153-061
58	Darkness	Aerosmith	68 108
59	Don't Get Mad, Get Even	Aerosmith	107-983 & 114-548
60	Dude (Looks Like a Lady)	Aerosmith	87-670
61	Eat The Rich	Aerosmith	153-061
62	F.I.N.E.	Aerosmith	107-983 & 114-548
63	Fever	Aerosmith	153 061
64	Flesh	Aerosmith	153 061
65	Get A Grip	Aerosmith	153 061
66	Gotta Love It	Aerosmith	153 061
67	Gypsy Boots	Aerosmith	68 108
68	Hangman Jury	Aerosmith	85-369
69	Jamie's Got A Gun.	Aerosmith	114548
70	Let the Music Do the Talking	Aerosmith	68 108
71	Line Up	Aerosmith	153-061
72	Livin On The Edge	Aerosmith	152-755
73	Love In An Elevator	Aerosmith	114 548
74	Monkey On My Back	Aerosmith	107-983 & 114-548
75	My Fist Your Face	Aerosmith	68 108
76	My Girl	Aerosmith	107-983 & 114-548
77	Rag Doll	Aerosmith	85-369
78	Shela	Aerosmith	68-108
79	She's On Fire	Aerosmith	68 108
80	Shu Up And Dance	Aerosmith	153-061
81	The Hop	Aerosmith	68 108
82	The Reason A Dog	Aerosmith	68 108
83	Voodoo Medicine Man	Aerosmith	107-983 & 114-548
84	Walk On Down	Aerosmith	153 061
85	What It Takes	Aerosmith	114-548
86	Young lust	Aerosmith	107-983 & 114-548
87	Girl's Not Grey	AFI	335 084
88	Love Like Winter	AFI	387 451
89	Silver And Cold	AFI	335084
90	The Leaving Song, Part II	AFI	335084



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
91	Belly Dancer	Akon	345-008
92	Blown Away	Akon	411-448
93	Don't Matter	Akon	411 448
94	Get Buck In Here	Akon	628 011
95	I Wanna Love You	Akon	411450
96	Lonely	Akon	361 456
97	Once in a While	Akon	411-448
98	Shake Down	Akon	411-448
99	Smack That Ft. Eminem	Akon	411-449
100	The Rain	Akon	411-448
101	Shakedown	Akon Feat. Red Cafe	411-448
102	1000 Days	Alien Ant Farm	346 377
103	Around The Block	Alien Ant Farm	394 976
104	Attitude	Alien Ant Farm	293 393
105	Bad Morning	Alien Ant Farm	394 976
106	Calico	Alien Ant Farm	293 393
107	Consti2tion	Alien Ant Farm	394 976
108	Courage	Alien Ant Farm	293 393
109	Crickets	Alien Ant Farm	394 976
110	Death Day	Alien Ant Farm	293 393
111	Drifting Apart	Alien Ant Farm	346 377
112	Flesh And Bone	Alien Ant Farm	293 393
113	Forgive & Forget	Alien Ant Farm	394 976
114	Getting Closer	Alien Ant Farm	394 976
115	Glow	Alien Ant Farm	346 377
116	Goodbye	Alien Ant Farm	346 377
117	Hope	Alien Ant Farm	346 377
118	It Could Happen	Alien Ant Farm	394 976
119	Lord Knows	Alien Ant Farm	394 976
120	Movies	Alien Ant Farm	293393
121	Never Meant	Alien Ant Farm	346 377
122	Quiet	Alien Ant Farm	346 377
123	Rubber Mallet	Alien Ant Farm	346 377
124	S S Recognize	Alien Ant Farm	346 377
125	San Sebastian	Alien Ant Farm	394 976
126	Sarah Wynn	Alien Ant Farm	346 377
127	She's Only Evil	Alien Ant Farm	394 976
128	Sleepwalker	Alien Ant Farm	394 976
129	Smooth Criminal	Alien Ant Farm	293 393
130	State Of Emergency	Alien Ant Farm	394 976
131	Sticks And Stones	Alien Ant Farm	293 393
132	Stranded	Alien Ant Farm	293 393
133	Summer	Alien Ant Farm	293 393
134	Supreme Lifestyle	Alien Ant Farm	394 976
135	These Days	Alien Ant Farm	346 377

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
136	Tia LupÃfÃ©	Alien Ant Farm	346 377
137	Universe	Alien Ant Farm	293 393
138	What I Feel Is Mine	Alien Ant Farm	394 976
139	Whisper	Alien Ant Farm	293 393
140	Wish	Alien Ant Farm	293 393
141	Another Perfect Day	American Hi-Fi	294967
142	Back To Black	Amy Winehouse	407 451
143	Fuck Me Pumps	Amy Winehouse	614 121
144	He Can Only Hold Her	Amy Winehouse	407 451
145	Just Friends	Amy Winehouse	407 451
146	Love Is a Losing Game	Amy Winehouse	407 451
147	Me & Mr Jones	Amy Winehouse	407 451
148	Rehab	Amy Winehouse	410095
149	Some Unholy War	Amy Winehouse	407 451
150	Tears Dry on Their Own	Amy Winehouse	407 451
151	Valerie	Amy Winehouse	636 832
152	Wake Up Alone	Amy Winehouse	407 451
153	You Know Im No Good	Amy Winehouse	410095
154	You Sent Me Flying	Amy Winehouse	614 121
155	Party Hard	Andrew W.K.	311332
156	She Is Beautiful	Andrew W.K.	311332
157	The Adventure	Angels & Airwaves	383835
158	The War	Angels & Airwaves	383835
159	Obsession	Animotion	56 761
160	Nothing Else Matters	Apocalyptica	189097
161	Boyfriend	Ashlee Simpson	375 221
162	La La	Ashlee Simpson	358 548
163	Pieces Of Me	Ashlee Simpson	358 548
164	Heat of the Moment	Asia	33700
165	You Know What	Avant, Lil Wayne	378-385
166	Thrill Is Gone	B B King	245-941
167	Paying The Cost To Be The Boss	B.B. King	245-941
168	Rock Me Baby	B.B. King	245-941
169	Baby I'm Back	Baby Bash	368 200
170	Suga Suga	Baby Bash Featuring Frankie J	338-554
171	Feel It In The Air	Beanie Sigel Feat. Melissa	369 649
172	No Sleep Till Brooklyn	Beastie Boys	79470
173	1000BPM	Beck	399 788
174	Already Dead	Beck	322 724
175	Beautiful Way	Beck	276-479
176	Beercan	Beck	185 369
177	Black Hole	Beck	185 369
178	Black Tambourine	Beck	372-955
179	Blackhole	Beck	185 369
180	Bottle of Blues	Beck	237 624

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
181	Broken Drum	Beck	372-955
182	Broken Train	Beck	276 479
183	Canceled Check	Beck	237 624
184	Cellphone's Dead	Beck	399788
185	Chemtrails	Beck	614 061
186	Cold Brains	Beck	237 624
187	Dark Star	Beck	399-788
188	Dead Melodies	Beck	237 624
189	Debra	Beck	276-479
190	Derelict	Beck	222-917
191	Devils Haircut	Beck	222-917
192	Earthquake Weather	Beck	372-955
193	Elevator Music	Beck	399-788
194	End Of The Day	Beck	322 724
195	E-Pro	Beck	369 652
196	Farewell Ride	Beck	372 955
197	Fuckin With My Head	Beck	185 369
198	Gamma Ray	Beck	614 061
199	Get Real Paid	Beck	276-479
200	Go It Alone	Beck	372-955
201	Guess I'm Doing Fine	Beck	322 724
202	Hell Yes	Beck	369-652
203	High 5	Beck	222-917
204	Hollywood Freaks	Beck	276-479
205	Hotwax	Beck	222-917
206	It's All in Your Mind	Beck	322 724
207	Jack-Ass	Beck	222 917
208	Lazy Flies	Beck	237 624
209	Little One	Beck	322 724
210	Lonesome Tears	Beck	322 724
211	Lord Only Knows	Beck	222-917
212	Loser	Beck	185-369
213	Lost Cause	Beck	322 724
214	Milk & Honey	Beck	276 479
215	Minus	Beck	222-917
216	Mixed Bizness	Beck	276-479
217	Modern Guilt	Beck	614 061
218	Motorcade	Beck	399-788
219	Movie Theme	Beck	399 788
220	Mutherfucker	Beck	185 369
221	Nausea	Beck	399-790
222	New Round	Beck	399-788
223	Nitemare Hippy Girl	Beck	185-369
224	No Complaints	Beck	399 788
225	Nobody's Fault but My Own	Beck	237 624

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
226	Novacane	Beck	222-917
227	O Maria	Beck	237 624
228	Orphans	Beck	614 061
229	Paper Tiger	Beck	322 724
230	Pay No Mind (Snoozer)	Beck	185 369
231	Peaches & Cream	Beck	276 479
232	Pressure Zone	Beck	276-479
233	Profanity Prayers	Beck	614 061
234	Ramshackle	Beck	222 917
235	Readymade	Beck	222-917
236	Rental Car	Beck	372 955
237	Replica	Beck	614 061
238	Round The Bend	Beck	322 724
239	Scarecrow	Beck	372 955
240	Sexx Laws	Beck	276-184
241	Side Of The Road	Beck	322 724
242	Sing It Again	Beck	237 624
243	Sissyneck	Beck	222-917
244	Soul Of A Man	Beck	614 061
245	Soul Suckin Jerk	Beck	185 369
246	Static	Beck	237 624
247	Steal My Body Home	Beck	185 369
248	Strange Apparition	Beck	399-788
249	Sunday Sun	Beck	322 724
250	Sweet Sunshine	Beck	185 369
251	The Golden Age	Beck	322 724
252	The Horrible Fanfare / Landslide / Exoskel	Beck	399 788
253	The Information	Beck	399 788
254	The New Pollution	Beck	222-917
255	Think I'm in Love	Beck	399 789
256	Timebomb	Beck	615 553
257	Tropicalia	Beck	237 624
258	Truckdrivin Neighbors Downstairs (yellow	Beck	185 369
259	Volcano	Beck	614 061
260	Walls	Beck	614 061
261	We Dance Alone	Beck	399 788
262	We Live Again	Beck	237 624
263	Where Its At	Beck	222917
264	Where It's At	Beck	222917
265	Whiskeyclone Hotel City 1997	Beck	185 369
266	Youthless	Beck	614 061
267	That Girl is Poison	Bell Biv DeVoe	117 089
268	My Humps	Black Eyes Peas	378-166
269	Respiration	Black Star/Common/Mos Def/Talib Kwe	283922
270	No Diggity	Blackstreet	229 817

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
271	The Rock Show	Blink 182 - music-madness.net	279-826
272	A New Hope	blink-182	243-969
273	Adams Song	blink-182	279-826
274	Aliens Exist	blink-182	279-826
275	All of This	blink-182	345-359
276	All the Small Things	blink-182	279-826
277	Always	blink-182	345-359
278	Anthem	blink-182	279-826
279	Anthem (Part II)	blink-182	301317
280	Apple Shampoo	blink-182	243-969
281	Asthenia	blink-182	345-359
282	Boring	blink-182	243-969
283	Dammit	blink-182	243-969
284	Degenerate	blink-182	243-969
285	Dick Lips	blink-182	243-969
286	Don't Leave Me	blink-182	279-826
287	Down	blink-182	345-359
288	Dumpweed	blink-182	279-826
289	Dysentery Gary	blink-182	279-826
290	Easy Target	blink-182	345-359
291	Emo	blink-182	243-969
292	Enthused	blink-182	243-969
293	Everytime I Look For You	blink-182	301-317
294	Feeling This	blink-182	345-359
295	First Date	blink-182	301-317
296	Give Me One Good Reason	blink-182	301 317
297	Go	blink-182	345 359
298	Going Away to College	blink-182	279-826
299	Happy Holidays You Bastard	blink-182	301 317
300	Here's Your Letter	blink-182	345-359
301	I Miss You	blink-182	345-359
302	I'm Lost Without You	blink-182	345-359
303	I'm Sorry	blink-182	243-969
304	Josie	blink-182	243-969
305	Lemmings	blink-182	243-969
306	Man Overboard	blink-182	214761
307	Mutt	blink-182	279-826
308	Not Now	blink-182	379 533
309	Obvious	blink-182	345 359
310	Online Songs	blink-182	301-317
311	Party Song	blink-182	279-826
312	Pathetic	blink-182	243-969
313	Please Take Me Home	blink-182	301-317
314	Reckless Abandon	blink-182	301-317
315	Roller Coaster	blink-182	301-317

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
316	Shut Up	blink-182	301-317
317	Stay Together For The Kids	blink-182	301-317
318	Stockholm Syndrome	blink-182	345-359
319	Story of a Lonely Guy	blink-182	301-317
320	The Fallen Interlude	blink-182	345 359
321	The Party Song	blink-182	279-826
322	The Rock Show	blink-182	301-317
323	Untitled	blink-182	243-969
324	Violence	blink-182	345 359
325	Voyeur	blink-182	243-969
326	Waggy	blink-182	243-969
327	Wendy Clear	blink-182	279-826
328	What's My Age Again	blink-182	279-826
329	Bad Touch	Blood Hound Gang	278-185
330	Uhn Tiss Uhn Tiss Uhn Tiss	Blood Hound Gang	379 246
331	Fire Water Burn	Bloodhound Gang	230 635
332	Mope	Bloodhound Gang	278185
333	The Inevitable Return Of The Great White	Bloodhound Gang	278 185
334	Drilled A Wire Through My Check	Blue October	388-117
335	Hate Me	Blue October	388-117
336	Into The Ocean	Blue October	388-117
337	Shes My Ride Home	Blue October	388-117
338	Sound Of Pulling Heaven Down	Blue October	388-117
339	What If We Could	Blue October	388-117
340	You Make Me Smile	Blue October	388-117
341	Hook	Blues Traveler	209-359
342	Just Wait	Blues Traveler	209-359
343	Maybe I'm Wrong	Blues Traveler	249 704
344	Run-Around	Blues Traveler	209-359
345	Buffalo Soldier	Bob Marley	45-126
346	Could You Be Loved	Bob Marley	19 502
347	Get Up Stand Up	Bob Marley	RE 873 577
348	Is This Love	Bob Marley	1 122
349	Jammin	Bob Marley	RE 926 868
350	Natural Mystic	Bob Marley	RE926868
351	No Woman No Cry	Bob Marley	RE 906 109
352	One Love , People Get Ready	Bob Marley	RE926868
353	Redemption Song	Bob Marley	19 502
354	Roots Rock Reggae	Bob Marley	73-307
355	Slave Driver	Bob Marley	73-307
356	Stir It Up	Bob Marley	RE 860 333
357	Three Little Birds	Bob Marley	RE926868
358	Turn Your Lights Down Low	Bob Marley	RE 926 868
359	Rat Race	Bob Marley & The Wailers	73-307
360	Every Little Step I Take	Bobby Brown	93332

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
361	Tell Me	Bobby Valentino	370 799
362	I Like The Way	Body Rockers	379614
363	(You Want To) Make a Memory	Bon Jovi	609-677
364	99 in the Shade	Bon Jovi	100 048
365	All About Lovin' You	Bon Jovi	322 656
366	Always Run to You	Bon Jovi	62 171
367	Any Other Day	Bon Jovi	609 686
368	Bad Medicine	Bon Jovi	100-048
369	Bed Of Roses	Bon Jovi	153-419
370	Blame It On The Love Of R&R	Bon Jovi	149 231
371	Blood on Blood	Bon Jovi	100-048
372	Born To Be My Baby	Bon Jovi	100048
373	Bounce	Bon Jovi	322 656
374	Breakout	Bon Jovi	52 183
375	Come Back	Bon Jovi	52 183
376	Damned	Bon Jovi	208 948
377	Dry Country	Bon Jovi	153-419
378	Everybody's Broken	Bon Jovi	609 686
379	Everyday	Bon Jovi	322-875
380	Fear	Bon Jovi	153-419
381	Get Ready	Bon Jovi	52 183
382	Hardest Part Is The Night	Bon Jovi	62 171
383	Have a Nice Day	Bon Jovi	382-027
384	Hearts Breaking Even	Bon Jovi	208-948
385	Hey God	Bon Jovi	208-948
386	Homebound Train	Bon Jovi	100 048
387	Hook Me Up	Bon Jovi	322 656
388	I Believe	Bon Jovi	149 231
389	I Got The Girl	Bon Jovi	281-803
390	I Love This Town	Bon Jovi	609 686
391	I Want You	Bon Jovi	149 231
392	I'd Die For You	Bon Jovi	71-794
393	I'll Be There for You	Bon Jovi	100 048
394	In & Out of Love	Bon Jovi	62 171
395	In And Out Of Love	Bon Jovi	62 171
396	In These Arms	Bon Jovi	153-419
397	It's My Life	Bon Jovi	281 803
398	Joey	Bon Jovi	322 656
399	Just Older	Bon Jovi	281-803
400	Keep the Faith	Bon Jovi	149 231
401	King Of The Mountain	Bon Jovi	62 171
402	Last Man Standing	Bon Jovi	382 491
403	Lay Your Hands on Me	Bon Jovi	100-048
404	Lie to Me	Bon Jovi	208-948
405	Little Bit of Soul	Bon Jovi	153-419



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
406	Livin' on a prayer	Bon Jovi	71-794
407	Living in Sin	Bon Jovi	100-048
408	Lost Highway	Bon Jovi	609 686
409	Love for Sale	Bon Jovi	100 048
410	Love Lies	Bon Jovi	52 183
411	Love Me Back To Life	Bon Jovi	322 656
412	Misunderstood	Bon Jovi	322-656
413	My Guitar Lies Bleeding in My Arms	Bon Jovi	208-948
414	Mystery Train	Bon Jovi	281 803
415	Never Say Goodbye	Bon Jovi	71-794
416	Next 100 Years	Bon Jovi	281-803
417	One Step Closer	Bon Jovi	609 686
418	One Wild Night	Bon Jovi	281-803
419	Only Lonely	Bon Jovi	62-171
420	Open All Night	Bon Jovi	322-656
421	Raise Your Hands	Bon Jovi	71 794
422	Right Side Of Wrong	Bon Jovi	322-656
423	Roulette	Bon Jovi	52 183
424	Runaway	Bon Jovi	52 183
425	Save the World	Bon Jovi	281-803
426	Say It Isn't So	Bon Jovi	281-803
427	Seat Next to You	Bon Jovi	609 686
428	Secret Dreams	Bon Jovi	62 171
429	She Doesn't Know Me	Bon Jovi	52 183
430	Shot Through the Heart	Bon Jovi	071 794
431	Silent Night	Bon Jovi	62-171
432	Something for the Pain	Bon Jovi	208 948
433	Something To Believe In	Bon Jovi	208-948
434	Stick to Your Guns	Bon Jovi	100-048
435	Summertime	Bon Jovi	609 686
436	Thank You for Loving Me	Bon Jovi	281-803
437	The Distance	Bon Jovi	322 656
438	The last Night	Bon Jovi	609 686
439	These Days	Bon Jovi	208-948
440	Til We Ain't Strangers Anymore	Bon Jovi	609 686
441	To The Fire	Bon Jovi	62 171
442	Tokyo Road	Bon Jovi	62 171
443	Two Story Town	Bon Jovi	281 803
444	Undivided	Bon Jovi	322-656
445	Wanted Dead or Alive	Bon Jovi	71-794
446	We Got It Going On	Bon Jovi	609 686
447	Welcome To Wherever You Are	Bon Jovi	382 491
448	Who Says You Cant Go Home	Bon Jovi	382-027
449	Whole Lot of Leaving	Bon Jovi	609 686
450	Wild in the Streets	Bon Jovi	71 794



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
451	Wild Is the Wind	Bon Jovi	100 048
452	Without Love	Bon Jovi	71-794
453	Woman in Love	Bon Jovi	153-419
454	You Give Love A Bad Name	Bon Jovi	71-794
455	You Had Me From Hello	Bon Jovi	322 656
456	Don't Look Back	Boston	3 614
457	End of the Road	Boyz II Men	148-384
458	I'll Make Love To You	Boyz II Men	195-914
459	It's So Hard to Say Goodbye to Yesterday	Boyz II Men	212-333
460	Yesterday	Boyz II Men	196-004
461	When You Love Someone	Bryan Adams	255 157
462	Everything I Do I Do It For	Bryan Adams	133 214
463	Have You Ever Really Loved a Woman	Bryan Adams	231497
464	Please Forgive Me	Bryan Adams	183-432; 206-509
465	Run To You	Bryan Adams	58 024
466	Summer Of '69	Bryan Adams	58024
467	Deliverance	Bubba Sparxxx	333 977
468	Ugly	Bubba Sparxxx	305-531
469	Glycerine	Bush	207 099
470	machine head	Bush	207 099
471	Touch It	Busta Rhymes	386 955
472	Oh Boy	Cam'ron	313-299
473	Ridin	Chamillionaire	381-901
474	Can't Change Me	Chris Cornell	271729
475	Say I	Christina Milian	385 673
476	Dip It Low	Christina Milian feat. S-Word	352-822
477	Tubthumping	Chumba Wamba	243 897
478	Escape From Hellview	CKY	321-675
479	Flesh Into Gear	CKY	321-675
480	Stupid Girl	Cold	326-799
481	Go!	Common	377-106
482	The Corner/LP	Common	369-647
483	Accidentally In Love	Counting Crows	356 343
484	Goodnight Elisabeth	Counting Crows	226-415
485	Mr Jones	Counting Crows	172-267
486	Round Here	Counting Crows	172-267
487	Axel F	Crazy Frog	384 543
488	Popcorn	Crazy Frog	380732
489	We Are The Champions	Crazy Frog	396 376
490	My Band	D12	357 106
491	Purple Pills	D12	291 697
492	Road to Zion	Damian Marley	377107
493	Welcome to Jamrock	Damian Marley	380 569
494	Like a Pimp	David Banner	335657
495	Play	David Banner	377728

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
496	Armageddon It	Def Leppard	90 420
497	Pour Some Sugar on Me	Def Leppard	90-420
498	Rock of Ages	Def Leppard	42-982
499	Two Steps Behind	Def Leppard	198902
500	I'm An Asshole	Denis Leary	305282
501	Love Letters	Diana Krall	302-740
502	Counting Blue Cars	Dishwalla	224234
503	Six Days	DJ Shadow	316770
504	Damien Iii	Dmx	252-613
505	How's It Goin' Down	DMX	252-613
506	Look Thru My Eyes	DMX	252-613
507	Party Up	DMX	279-017
508	Ruff Riders Anthem	DMX	252613
509	Stop Being Greedy	DMX	252-613
510	We Right Here	Dmx	301-539
511	What The Bitches Want	DMX	279-017
512	Where the Hood At	DMX	338740
513	Who We Be	DMX	303-068
514	X Gon' Give It to Ya	DMX	323217
515	Bandoleros	Don Omar	384 533
516	Dile	Don Omar	378162
517	I Feel Love	Donna Summer	RE 926-377/N42965
518	She Works Hard For The Money	Donna Summer	50-626
519	Ain't Nuthin But A G Thang	Dr. Dre	171 384
520	Bang Bang	Dr. Dre	277-983
521	Forgot About Dre	Dr. Dre	277 983
522	Let's Get High	Dr. Dre	277-983
523	Some LA Niggaz	Dr. Dre	277-983
524	Still D.R.E.	Dr. Dre	279-401
525	The Next Episode	Dr. Dre	277983
526	Xplosive	Dr. Dre	277-983
527	Five Steps	Dru Hill	227-760
528	I Should Be...	Dru Hill	320 923
529	What I Am	Edie Brickell	94 226
530	Blue (Da ba dee)	Eiffel 65	258753
531	Move Your Body	Eiffel 65	258753
532	Believe	Elton John	207-230
533	Blessed	Elton John	198-748
534	Candle In The Wind	Elton John	N10950
535	Daniel	Elton John	N6759
536	I Guess Thats Why They Call It The Blues	Elton John	45784
537	I'm Still Standing	Elton John	46 348
538	Levon	Elton John	Pre-1972
539	Mona Lisas And Mad Hatters	Elton John	N1989
540	Nikita	Elton John	67-567

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
541	Philadelphia Freedom	Elton John	35-166
542	Rocket Man	Elton John	RE 822 043
543	Sacrifice	Elton John	107-727
544	Someone Saved My Life Tonight	Elton John	35-166
545	Something About the Way You Look Tonig	Elton John	245-835; 248-256
546	Sorry Seems To Be The Hardest Word	Elton John	N37075
547	The One	Elton John	144-110
548	Tiny Dancer	Elton John	Pre-1972
549	Written In The Stars	Elton John	181 162
550	As the World Turns	Eminem	262-686
551	Ass Like That	Eminem	364-769
552	Bad Meets Evil	Eminem	262-686
553	Brain Damage	Eminem	250-999
554	Business	Eminem	317-924
555	Cleanin' out My Closet	Eminem	317-924
556	Crazy In Love	Eminem	364-769
557	Criminal	Eminem	364-769
558	Drips	Eminem	317-924
559	Drug Ballad	Eminem	287-944
560	Eminem - 8 Mile	Eminem	322 706
561	Evil Deeds	Eminem	364-769
562	Guilty Conscience	Eminem	262-686
563	Hallie's Song	Eminem	317-924
564	I'm Back	Eminem	287-944
565	I'm Shady	Eminem	262-686
566	Just Lose It	Eminem	362-082
567	Like Toy Soldiers	Eminem	364-769
568	Lose Yourself	Eminem	322 706
569	Mockingbird	Eminem	364-769
570	Mosh	Eminem	364-769
571	My 1st Single	Eminem	364-769
572	My Dad's Gone Crazy	Eminem	317-924
573	My Fault	Eminem	262-686
574	My Name Is	Eminem	262 686
575	Never Enough	Eminem	364-769
576	One Shot 2 Shot	Eminem	364-769
577	Puke	Eminem	364-769
578	Rain Man	Eminem	364-769
579	Role Model	Eminem	262 686
580	Say Goodbye Hollywood	Eminem	317-924
581	Say What U Say	Eminem	317-924
582	Sing for the Moment	Eminem	317-924
583	Soldier	Eminem	317-924
584	Spend Some Time	Eminem	364-769
585	Square Dance	Eminem	317-924

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
586	Stan	Eminem	287-944
587	Superman	Eminem	317-924
588	The Real Slim Shady	Eminem	293-541
589	The Way I Am	Eminem	287944
590	When I'm Gone	Eminem	391 140
591	When The Music Stops	Eminem	317-924
592	White America	Eminem	317-924
593	Who Knew	Eminem	287-944
594	Without Me	Eminem	317-924
595	Yellow Brick Road	Eminem	364-769
596	Hero	Enrique Iglesias	303-794
597	Not in Love	Enrique Iglesias and Kelis	345 488
598	Paid In Full	Eric B. & Rakim	84254
599	On & On	Erykah Badu	201-165
600	Gangsta Lovin	Eve Feat Alicia Keys	321 814
601	More Than Words	Extreme	122-729
602	Diamonds on my Chain	Fabulous	392-008
603	Make Me Better	Fabulous & Ne-Yo	406-959
604	(Coffee's For Closers)	Fall Out Boy	620 008
605	20 Dollar Nose Bleed	Fall Out Boy	620 008
606	7 Minutes In Heaven	Fall Out Boy	371 909
607	A Little Less Sixteen Candles,	Fall Out Boy	371 909
608	America's Suitehearts	Fall Out Boy	620 002
609	Bang The Doldrums	Fall Out Boy	402-463
610	Champagne for My Real Friends, Real Pair	Fall Out Boy	371-909
611	Dance, Dance	Fall Out Boy	371-909
612	Disloyal Order Of Water Buffalo	Fall Out Boy	620 008
613	Don't You Know Who I Think I Am?	Fall Out Boy	404 068
614	Fame < Infamy	Fall Out Boy	404 068
615	Get Busy Living or Get Busy Dying	Fall Out Boy	371 909
616	GJBI.mp3	Fall Out Boy	371 909
617	Golden	Fall Out Boy	402-463
618	Headfirst Slide Into Coopersto	Fall Out Boy	620 005
619	Hum Hallelujah	Fall Out Boy	402-463
620	I Don't Care	Fall Out Boy	620 007
621	I Slept With Someone In Fall O	Fall Out Boy	371 909
622	I'm Like a Lawyer With the Way I'm Always	Fall Out Boy	404 068
623	I've Got a Dark Alley and a Bad Idea That S	Fall Out Boy	371 909
624	I've Got All This Ringing in My Ears and No	Fall Out Boy	404 068
625	Nobody Puts Baby in the Corner	Fall Out Boy	371-909
626	Of All the Gin Joints in All the World	Fall Out Boy	371 909
627	Our Lawyers Made Us Change The Title O	Fall Out Boy	371 909
628	She's My Winona	Fall Out Boy	620 008
629	Sophomore Slump Or Comeback Of	Fall Out Boy	371-909
630	Sugar We're Going Down	Fall Out Boy	371909

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
631	The (After) Life Of The Party	Fall Out Boy	404 068
632	The (Shipped) Gold Standard	Fall Out Boy	620 008
633	The Carpal Tunnel Of Love	Fall Out Boy	402-465
634	The Take Over, The Breaks Over	Fall Out Boy	404 068
635	This Ain't A Scene, It's An Arms Race	Fall Out Boy	402 464
636	Thnks Fr Th Mmrs	Fall Out Boy	402-463
637	Thriller	Fall Out Boy	402-463
638	Tiffany Blews	Fall Out Boy	620 008
639	w.a.m.s	Fall Out Boy	620 008
640	West Coast Smoker	Fall Out Boy	620 008
641	What A Catch, Donnie	Fall Out Boy	620 003
642	XO	Fall Out Boy	371-909
643	You're Crashing But You're No Wave	Fall Out Boy	404 068
644	Take Me Away	Fefe Dobson	339558
645	My Moon My Man	Feist	406 934
646	Fergalicious	Fergie	393 675
647	Glamorous	Fergie	393675
648	Field Mob feat YB - Sick of being lonely	Field Mob	323221
649	So What	Field Mob Feat Ciara	387 108
650	She Drive	Fine Young Cannibals	102111
651	Someday	Flipsyde	370485
652	Breathe In	Frou Frou	322 873
653	Stunt 101	G Unit	343-122
654	Wanna Get	G Unit	337-759
655	I Think I'm Paranoid	Garbage	251 375
656	Milk	Garbage	231 063
657	Only Happy When It Rains	Garbage	211 962
658	Push It	Garbage	235625
659	Queer	Garbage	232 502
660	Special	Garbage	251 375
661	Stupid Girl	Garbage	211 962
662	The World Is Not Enough	Garbage	278 404
663	Vow	Garbage	175 900
664	When I Grow Up	Garbage	251375
665	Rico Suave	Gerardo	134 784
666	Tush	Ghostface feat. Missy Elliot	350-444
667	Til I Hear It From You	Gin Blossoms	231 385
668	I Will Survive	Gloria Gaynor	10 931
669	Awake	God Smack	293-376
670	Bad Magick	God Smack	293-376
671	Greed	God Smack	293-376
672	I Stand Alone	God Smack	329-097
673	Bad Religion	Godsmack	616-341
674	Immune	Godsmack	616-341
675	Keep Away	Godsmack	616-341

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
676	Mistakes	Godsmack	293-376
677	Moon Baby	Godsmack	241879
678	Now or Never	Godsmack	616-341
679	Sick of Life	Godsmack	293-376
680	Situation	Godsmack	616-341
681	Spiral	Godsmack	293-376
682	Stress	Godsmack	616-341
683	Time Bomb	Godsmack	616-341
684	Voodoo	Godsmack	241879
685	Whatever	Godsmack	241879
686	99 Red Balloons	Gold Finger	281206
687	Poppin Them Tags	G-Unit	337-759
688	Wanna Get to Know You	G-Unit	337-759
689	Don't Cry	Guns N' Roses	115 179
690	Live and Let Die	Guns N' Roses	134647
691	November Rain	Guns N' Roses	134-647
692	Paradise City	Guns N' Roses	85-358
693	Patience	Guns N' Roses	101 117
694	Sweet Child O' Mine	Guns N' Roses	85-358
695	Welcome To the Jungle	Guns N' Roses	85-358
696	Yesterdays	Guns N' Roses	134 648
697	You Could Be Mine	Guns N' Roses	134 648
698	4 In The Morning	Gwen Stefani	364759
699	Cool	Gwen Stefani	364-759
700	Early Winter	Gwen Stefani	400-614
701	Fluorescent	Gwen Stefani	400-614
702	Holla Back Girl	Gwen Stefani	364-759
703	Long Way To Go	Gwen Stefani	364-759
704	Luxurious	Gwen Stefani	364-759
705	Now That You Got It	Gwen Stefani	400-614
706	Orange County Girl	Gwen Stefani	400-614
707	Rich Girl	Gwen Stefani	364-759
708	Serious	Gwen Stefani	364-759
709	The Real Thing	Gwen Stefani	364-759
710	The Sweet Escape	Gwen Stefani	400 614
711	U Started It	Gwen Stefani	400-614
712	What You Waiting For?	Gwen Stefani	364 759
713	Wind It Up	Gwen Stefani	400-613
714	Wonderful Life	Gwen Stefani	400-614
715	Yummy	Gwen Stefani	400-614
716	Rich Girl	Gwen Stefani Feat Eve	364-759
717	What You Waiting For	Gwen Stefani/Gwen Stefani	364 759
718	Mmm Bop	Hanson	238-338
719	Mmm bop	Hanson	238-338
720	Crawling in the Dark	Hoobastank	306-986



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
721	Give It Back	Hoobastank	306-986
722	Hello Again	Hoobastank	306-986
723	Let You Know	Hoobastank	306-986
724	Lucky	Hoobastank	339-555
725	Pieces	Hoobastank	306-986
726	Remember Me	Hoobastank	306-986
727	Running Away	Hoobastank	306-986
728	The Reason	Hoobastank	339-555
729	Too Little Too Late	Hoobastank	306-986
730	Rapture	lio	304867
731	Clap Back	Ja Rule	345007
732	New York	Ja Rule	364857
733	Wonderful	Ja Rule	362155
734	Always On Time	Ja Rule Feat Ashanti	331 609
735	Belle	Jack Johnson	373729
736	Breakdown	Jack Johnson	373729
737	Gone	Jack Johnson	332646
738	Good People	Jack Johnson	373729
739	Sitting, Waiting, Wishing	Jack Johnson	373 729
740	Why	Jadakiss	356-267
741	U Make Me Wanna	Jadakiss Feat. Mariah Carey	356 267
742	Pleasure Principle	Janet Jackson	69 529
743	Rhythm Nation	Janet Jackson	110-724
744	1-900-Hustler (feat. Beanie Sigel, Memphis Bleek)	Jay-Z	295-613
745	99 Problems	Jay-Z	337-758
746	A Dream	Jay-Z	322 381
747	A Week Ago	Jay-Z	246-547
748	Allure	Jay-Z	337-758
749	Big Pimping	Jay-Z	279-270
750	Bonnie and Clyde	Jay-Z	322 381
751	Can I Get A...	Jay-Z	246 547
752	Change the Game	Jay-Z	295-613
753	Coming of Age	Jay-Z	246 547
754	Coming of Age (Da Sequel)	Jay-Z	246 547
755	December 4th	Jay-Z	337-758
756	Dig A Hole	Jay-Z	Pending
757	Dirt Off Your Shoulder	Jay-Z	337 758
758	Encore	Jay-Z	337-758
759	Excuse Me Miss	Jay-Z	322 381
760	Face Off	Jay-Z	243-495
761	Friend or Foe '98	Jay-Z	243-495
762	Get Your Mind Right Mami	Jay-Z	295-613
763	Guilty Until Proven Innocent	Jay-Z	295-613
764	Hard Knock Life	Jay-Z	246 547
765	Holla	Jay-Z	295-613

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
766	Hollywood	Jay-Z	Pending
767	I Just Wanna Love U	Jay-Z	295-613
768	I Know What Girls Like	Jay-Z	243-495
769	I Made It	Jay-Z	Pending
770	Imaginary Player	Jay-Z	243 495
771	Interlude	Jay-Z	295-613
772	It's Alright	Jay-Z	246-547
773	It's Like That	Jay-Z	246 547
774	Justify My Thug	Jay-Z	337-758
775	Kingdom Come	Jay-Z	Pending
776	Lost Ones	Jay-Z	399093
777	Lucky Me	Jay-Z	243-495
778	Minority Report	Jay-Z	Pending
779	Moment of Clarity	Jay-Z	337-758
780	Money Ain't a Thang	Jay-Z	246 547
781	Money, Cash, Hoes	Jay-Z	246-547
782	My 1st Song	Jay-Z	337-758
783	Nigga What, Nigga Who	Jay-Z	246 547
784	Oh My God	Jay-Z	Pending
785	Parking Lot Pimpin'	Jay-Z	295-613
786	Rap Game / Crack Game	Jay-Z	243 495
787	Real Niggaz	Jay-Z	243 495
788	Show Me What You Got	Jay-Z	Pending
789	Song Cry	Jay-Z	301-441
790	Stick 2 the Script	Jay-Z	295-613
791	The City Is Mine	Jay-Z	243-495
792	The Prelude	Jay-Z	Pending
793	The R.O.C.	Jay-Z	295-613
794	This Can't Be Life	Jay-Z	295-613
795	Threat	Jay-Z	337-758
796	Trouble	Jay-Z	Pending
797	What More Can I Say	Jay-Z	337-758
798	Where I'm From	Jay-Z	243-495
799	Who You Wit II	Jay-Z	243-495
800	You Must Love Me	Jay-Z	243-495
801	You, Me, Him and Her	Jay-Z	295-613
802	Chain Hang Low	Jibbs	389163
803	King Kong	Jibbs	400195
804	Margaritaville	Jimmy Buffett	124-218
805	Volcano	Jimmy Buffett	124-218
806	A Praise Chorus	Jimmy Eat World	288-525
807	Always Be	Jimmy Eat World	614 706
808	Big Casino	Jimmy Eat World	614 706
809	Bleed American	Jimmy Eat World	288-525
810	Carry You	Jimmy Eat World	614 706



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
811	Cautioners	Jimmy Eat World	288-525
812	Chase This Light	Jimmy Eat World	614 706
813	Dizzy	Jimmy Eat World	614 706
814	Electable (Give It Up)	Jimmy Eat World	614 706
815	Feeling Lucky	Jimmy Eat World	614 706
816	Firefight	Jimmy Eat World	614 706
817	Futures	Jimmy Eat World	366 508
818	Get It Faster	Jimmy Eat World	288-525
819	Gotta Be Somebody's Blues	Jimmy Eat World	614 706
820	Hear You Me	Jimmy Eat World	288-525
821	Here It Goes	Jimmy Eat World	614 706
822	If You Don't, Don't	Jimmy Eat World	288-525
823	Just Tonight	Jimmy Eat World	366-508
824	Kill	Jimmy Eat World	366-508
825	Let It Happen	Jimmy Eat World	614 706
826	My Sundown	Jimmy Eat World	288-525
827	Night Drive	Jimmy Eat World	366-508
828	Pain	Jimmy Eat World	366508
829	Polaris	Jimmy Eat World	366 508
830	Sweetness	Jimmy Eat World	288-525
831	The Authority Song	Jimmy Eat World	288-525
832	The Middle	Jimmy Eat World	288-525
833	The World You Love	Jimmy Eat World	366 508
834	Work	Jimmy Eat World	366-508
835	Your House	Jimmy Eat World	288-525
836	Idiot Boyfriend	Jimmy Fallon	322-708
837	One Of Us	Joan Osborne	210-258
838	Freakin' You	Jodeci	210 292
839	Love U 4 Life	Jodeci	210-292
840	Looking for a New Love - 126	Jody Watley	79 330
841	She Wanna Know	Joe Budden feat. Lil'Mo	334-117
842	Jack and Diane	John Mellencamp	35 110
843	Small Town	John Mellencamp	81 528
844	God's Gonna Cut You Down	Johnny Cash	394249
845	Hurt	Johnny Cash	323 225
846	Always	Jon Bon Jovi	616 649
847	Give It To You	Jordan Knight	261 187
848	La Camisa Negra	Juanes	358 565
849	There It Go (The Whistle Song)	Juelz Santana	379 514
850	I Predict a Riot	Kaiser Chiefs	368 213
851	Na Na Na Na Naa	Kaiser Chiefs	368213
852	Ruby	Kaiser Chiefs	408647
853	Bring Me Down	Kanye West	372-867
854	Crack Music	Kanye West	372-867
855	Diamonds From Sierra Leone	Kanye West	378-091

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
856	Drive Slow	Kanye West	372-867
857	Family Business	Kanye West	347-391
858	Get Em High	Kanye West	347-391
859	Gold Digger	Kanye West	377-885
860	Gone	Kanye West	372-867
861	Gorgeous	Kanye West	683 430
862	Heard 'Em Say	Kanye West	372-867
863	Hey Mama	Kanye West	372-867
864	Homecoming	Kanye West	615 020
865	Jesus Walks	Kanye West	347-391
866	Last Call	Kanye West	347-391
867	Love Lockdown	Kanye West	618 708
868	Never Let Me Down	Kanye West	347-391
869	Roses	Kanye West	372-867
870	Spaceship	Kanye West	347-391
871	Stronger	Kanye West	615 019
872	The New Workout Plan	Kanye West	347391
873	Through the Wire	Kanye West	343-120
874	Touch The Sky	Kanye West	372-867
875	Two Words	Kanye West	343-120
876	We Major	Kanye West	372-867
877	Workout Plan	Kanye West	347-391
878	Tell Me Its Real	Kc & Jo Jo	282-498
879	A Bad Dream	Keane	392 920
880	Atlantic	Keane	392 921
881	Bend & Break	Keane	355 429
882	Broken Toy	Keane	392 920
883	Can't Stop Now	Keane	355 429
884	Crystal Ball	Keane	392 920
885	Hamburg Song	Keane	392 920
886	Is It Any Wonder	Keane	392 919
887	Leaving So Soon	Keane	392 920
888	Let It Slide	Keane	392 919
889	Nothing in My Way	Keane	392 920
890	Put It Behind You	Keane	392 920
891	She Has No Time	Keane	355 429
892	Somewhere Only We Know	Keane	355-429
893	Spiralling	Keane	617 615
894	Sunshine	Keane	355-429
895	The Frog Prince	Keane	392 920
896	This Is The Last Time	Keane	355429
897	Try Again	Keane	392 920
898	Untitled I	Keane	355 429
899	We Might As Well Be Strangers	Keane	355-429
900	Your Eyes Open	Keane	355-429

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
901	I Should Have Cheated	Keyshia Cole	372 147
902	Love	Keyshia Cole	372 147
903	Aisha	Khaled	235417
904	You Keep Me Hangin On	Kim Wilde	80 890
905	I Was Made for Lovin' You	KISS	9 630
906	Rock n' Roll All Night	KISS	N26573/RE 887 960
907	Two Sides of the Coin	KISS	18-841
908	Cherish	Kool & The Gang feat. Ashanti	69703
909	Fresh	Kool & The Gang Feat. Liberty	69703
910	I Should Be So Lucky	Kylie Minogue	92899
911	Locomotion	Kylie Minogue	97 888
912	Alejandro	Lady Gaga	642 917
913	Bad Romance	Lady Gaga	642 919
914	Beautiful, Dirty, Rich	Lady Gaga	617 842
915	Boys Boys Boys	Lady Gaga	617 841
916	Brown Eyes	Lady Gaga	617 841
917	Dance In The Dark	Lady Gaga	642 917
918	Disco Heaven	Lady Gaga	619 254
919	Eh, Eh (Nothing Else I Can Say)	Lady Gaga	617 841
920	I Like It Rough	Lady Gaga	617 841
921	Just Dance	Lady Gaga	613 221
922	LoveGame	Lady Gaga	617 841
923	Money Honey	Lady Gaga	617 841
924	Monster	Lady Gaga	642 917
925	Paparazzi	Lady Gaga	617 841
926	Poker Face	Lady Gaga	617 843
927	So Happy I Could Die	Lady Gaga	642 917
928	Speechless	Lady Gaga	642 917
929	Summerboy	Lady Gaga	617 841
930	Teeth	Lady Gaga	642 917
931	Telephone ft. Beyonce	Lady Gaga	642 917
932	The Fame	Lady Gaga	617 841
933	9 To 5	Lady Sovereign	400 671
934	A Little Bit Of Shhh	Lady Sovereign	400 671
935	Blah Blah	Lady Sovereign	400 671
936	Fiddle With the Volume	Lady Sovereign	400 671
937	Gatheration	Lady Sovereign	400 671
938	Hoodie	Lady Sovereign	400 671
939	Love Or Hate Me	Lady Sovereign	400 672
940	Public Warning	Lady Sovereign	400 671
941	Random	Lady Sovereign	400 671
942	Tango	Lady Sovereign	400 671
943	Those Were The Days	Lady Sovereign	400 671
944	On The Verge	Le Tigre	361-969
945	Tko	Le Tigre	361-969

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
946	God Bless the USA	Lee Greenwood	55-063
947	Breathing	Lifehouse	289 389
948	Bridges	Lifehouse	409 087
949	Broken	Lifehouse	409 087
950	Cling and Clatter	Lifehouse	289 389
951	Come Back Down	Lifehouse	370-643
952	Disarray	Lifehouse	409 087
953	Easier to Be	Lifehouse	409 087
954	Everything	Lifehouse	289-389
955	First Time	Lifehouse	409 088
956	Hanging By A Moment	Lifehouse	289-389
957	How Long	Lifehouse	321 812
958	Learn You Inside Out	Lifehouse	409 087
959	Make Me Over	Lifehouse	409 087
960	Mesmerized	Lifehouse	409 087
961	Only One	Lifehouse	289-389
962	Quasimodo	Lifehouse	289 389
963	Sick Cycle Carousel	Lifehouse	289-389
964	Simon	Lifehouse	289-389
965	Sky Is Falling	Lifehouse	321 812
966	Somebody Else's Song	Lifehouse	289 389
967	Somewhere In Between	Lifehouse	289-389
968	Storm	Lifehouse	409 087
969	The Joke	Lifehouse	409 087
970	Trying	Lifehouse	289-389
971	You and Me	Lifehouse	370-643
972	Boiler	Limp Bizkit	293 850
973	Counterfeit	Limp Bizkit	238-798
974	Everything	Limp Bizkit	238-798
975	Faith	Limp Bizkit	306 612
976	Indigo Flow	Limp Bizkit	238-798
977	Just Like This	Limp Bizkit	279-827
978	My Generation	Limp Bizkit	293850
979	N 2 Gether Now	Limp Bizkit	279-827
980	No Sex	Limp Bizkit	279-827
981	Nobody Like You	Limp Bizkit	279-827
982	Nookie	Limp Bizkit	279 827
983	Outro	Limp Bizkit	279-827
984	Pollution	Limp Bizkit	238-798
985	Re-Arranged	Limp Bizkit	279-827
986	Rolling	Limp Bizkit	214636
987	Sour	Limp Bizkit	238-798
988	Stinkfinger	Limp Bizkit	238-798
989	Stuck	Limp Bizkit	238-798
990	Take a Look Around	Limp Bizkit	293850

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
991	All Over You	Live	187-926
992	Heaven	Live	349-698
993	Iris	Live	187-926
994	Selling the Drama	Live	187-926
995	Shit Towne	Live	187-926
996	The Dam at Otter Creek	Live	187-926
997	The Dolphins Cry	Live	271-726
998	Top	Live	187-926
999	Waitress	Live	187-926
1000	White, Discussion	Live	187-926
1001	Headsprung	LL Cool J	355098
1002	If You So Gangsta	Lloyd Banks	360-559
1003	I'm So Fly	Lloyd Banks	360-559
1004	On Fire	Lloyd Banks	354-450
1005	Playboy	Lloyd Banks	360-559
1006	South Side	Lloyd Feat Ashanti	355 015
1007	Get Crazy	LMFAO	641 967
1008	I'm in Miami Bitch	LMFAO	621 810
1009	La La La	LMFAO	641 993
1010	Scream My Name	LMFAO	641 967
1011	Shots	LMFAO	641 967
1012	Yes	LMFAO	641 967
1013	1st & 10	Ludacris	289-433
1014	Act a Fool	Ludacris	334 301
1015	Catch Up	Ludacris	289-433
1016	Child of the Night	Ludacris	364-863
1017	Coming 2 America	Ludacris	304-605
1018	Do Your Time	Ludacris	401-288
1019	End of The Night	Ludacris	401-288
1020	Freaky Thangs	Ludacris	304-605
1021	Game Got Switched	Ludacris	289-433
1022	Get Back	Ludacris	362-158
1023	Get the Fuck Back	Ludacris	304-605
1024	Girls Gone Wild	Ludacris	401-288
1025	Go 2 Sleep	Ludacris	303 066
1026	Grew Up A Screw Up	Ludacris	401-288
1027	Growing Pains	Ludacris	304-605
1028	Hard Times	Ludacris	347-129
1029	Hoes In My Room	Ludacris	347-129
1030	Hopeless	Ludacris	364-863
1031	Keep It on the Hush	Ludacris	304-605
1032	Large Amounts	Ludacris	364-863
1033	Money Maker	Ludacris	398-765
1034	Mouths to Feed	Ludacris	401-288
1035	Move Bitch	Ludacris	304-605

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1036	Number One Spot	Ludacris	364-863
1037	Phat Rabbit	Ludacris	289-433
1038	P-Poppin'	Ludacris	240 556
1039	Rollout	Ludacris	303-066
1040	Runaway Love	Ludacris	401-288
1041	Saturday (Oooh Oooh!)	Ludacris	304-605
1042	Screwed Up	Ludacris	347-129
1043	She Said	Ludacris	304-605
1044	Slap	Ludacris	401-288
1045	Southern Hospitality	Ludacris	289-433
1046	Splash Waterfalls	Ludacris	347-129
1047	Spur of the Moment	Ludacris	364-863
1048	Stand Up	Ludacris	340-556
1049	Teamwork	Ludacris	347-129
1050	Tell It Like It Is	Ludacris	398-765
1051	The Potion	Ludacris	364-863
1052	U Got a Problem?	Ludacris	289-433
1053	Ultimate Satisfaction	Ludacris	401-288
1054	Virgo	Ludacris	364-863
1055	War With God	Ludacris	401-288
1056	We Got	Ludacris	347-129
1057	Welcome 2 Atlanta	Ludacris	303 338
1058	What's Your Fantasy	Ludacris	289-433
1059	Who Not Me	Ludacris	364-863
1060	Woozy	Ludacris	401-288
1061	Georgia	Ludacris & Field Mob	380 524
1062	Simple Man	Lynard Skynard	N8871/RE 860 347
1063	Don't Ask Me No Questions	Lynyrd Skynyrd	N14724/RE 867 684
1064	Free Bird	Lynyrd Skynyrd	N8871
1065	Gimme Three Steps	Lynyrd Skynyrd	N8871
1066	Red White And Blue	Lynyrd Skynyrd	384 090
1067	Saturday Night Special	Lynyrd Skynyrd	887-760
1068	Simple Man	Lynyrd Skynyrd	N8871
1069	That Smell	Lynyrd Skynyrd	217-984
1070	Tuesday's Gone	Lynyrd Skynyrd	N8871/RE 860 347
1071	Bird Flu	M.I.A	631 449
1072	Bucky Done Gun	M.I.A	375 964
1073	Galang	M.I.A	375 964
1074	Paper Planes Remix ft Bun B & Rich Boy	M.I.A ft Bun B & Rich Boy	642 132
1075	10 Dollar	M.I.A.	375 964
1076	20 Dollar	M.I.A.	631 449
1077	Amazon	M.I.A.	375 964
1078	Bamboo Banga	M.I.A.	631 449
1079	Bingo	M.I.A.	375 964
1080	BirdFlu	M.I.A.	631 449



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1081	Boyz	M.I.A.	609 795
1082	Bucky Done Gun	M.I.A.	375 964
1083	Fire Fire	M.I.A.	375 964
1084	Freedom Skit	M.I.A.	375 964
1085	Hombre	M.I.A.	375 964
1086	Hussel	M.I.A.	631 449
1087	Jimmy	M.I.A.	631 449
1088	Mango Pickle Down River	M.I.A.	631 449
1089	One for the Head Skit	M.I.A.	375 964
1090	Pull Up the People	M.I.A.	375 964
1091	Sunshowers	M.I.A.	375 964
1092	The Turn	M.I.A.	631 449
1093	World Town	M.I.A.	631 449
1094	XR2	M.I.A.	631 449
1095	Boy (I Need You) ft. Camron	Mariah Carey	322-441
1096	Bringin On The Heartbreak	Mariah Carey	322 233
1097	Clown	Mariah Carey	322-233
1098	Dont Forget About Us	Mariah Carey	383622
1099	Fly Like A Bird	Mariah Carey	370-795
1100	Get Your Number	Mariah Carey	370 795
1101	I Only Wanted	Mariah Carey	322 233
1102	I Wish You Knew	Mariah Carey	370-795
1103	Its Like That	Mariah Carey	366396
1104	Joyride	Mariah Carey	370 795
1105	Lullaby	Mariah Carey	322 233
1106	Mine Again	Mariah Carey	370-795
1107	My Saving Grace	Mariah Carey	322-233
1108	One Sweet Day	Mariah Carey	370 795
1109	Say Somethin'	Mariah Carey	370 795
1110	Shake It Off	Mariah Carey	370-795
1111	Stay The Night	Mariah Carey	370-795
1112	Subtle Invitation	Mariah Carey	322 233
1113	Sunflowers For Alfred Roy	Mariah Carey	322 233
1114	The One	Mariah Carey	322 233
1115	Through The Rain	Mariah Carey	321-443
1116	We Belong Together	Mariah Carey	370-795
1117	We Belong Together	Mariah Carey	370-795
1118	You Got Me	Mariah Carey	322-441
1119	Your Girl	Mariah Carey	370-795
1120	Yours	Mariah Carey	322 233
1121	Coma White	Marilyn Manson	260 273
1122	Disposable Teens	Marilyn Manson	288 448
1123	Dope Hat	Marilyn Manson	193 984
1124	Get Your Gunn	Marilyn Manson	193 984
1125	Great Big White World	Marilyn Manson	260-273

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1126	Highway To Hell	Marilyn Manson	267 749
1127	I Don't Like The Drugs	Marilyn Manson	260 273
1128	I Put A Spell On You	Marilyn Manson	206 722
1129	Man That You Fear	Marilyn Manson	229 506
1130	Personal Jesus	Marilyn Manson	362-079
1131	Sweet Dreams (Are Made Of This)	Marilyn Manson	206-722
1132	The Beautiful People	Marilyn Manson	229506
1133	The Dope Show	Marilyn Manson	260 273
1134	The Fight Song	Marilyn Manson	288-448
1135	The Nobodies	Marilyn Manson	288-448
1136	Back at Your Door	Maroon 5	613-104
1137	Better That We Break	Maroon 5	613-104
1138	Goodnight Goodnight	Maroon 5	613-104
1139	Harder to Breathe	Maroon 5	357928
1140	Kiwi	Maroon 5	613-104
1141	Little of Your Time	Maroon 5	613-104
1142	Make Me Wonder	Maroon 5	357928
1143	Makes Me Wonder	Maroon 5	357928
1144	Not Falling Apart	Maroon 5	613-104
1145	Come Get To This	Marvin Gaye	N8961
1146	Distant Lover	Marvin Gaye	N8961
1147	If I Should Die Tonight	Marvin Gaye	N8961
1148	Just To Keep You Satisfied	Marvin Gaye	N8961
1149	Let's Get It On	Marvin Gaye	N7555
1150	Be Without You	Mary J. Blige	386938
1151	Love At First Sight	Mary J. Blige	340-891
1152	Rainy Days	Mary J. Blige	304-591
1153	We Ride	Mary J. Blige	401290
1154	I Would Do Anything for Love	Meat Loaf	171-734
1155	What's Happenin'	Method Man	335449
1156	Da Rockwilder	Method Man & Redman	276 712
1157	Jane Fonda	Mickey Avalon	400660
1158	Any Other World	Mika	407-292
1159	Billy Brown	Mika	407-292
1160	Grace Kelly	Mika	407-292
1161	Happy Ending	Mika	407-292
1162	Lollipop	Mika	407-292
1163	Love Today	Mika	407-292
1164	My Interpretation	Mika	407-292
1165	Relax	Mika	407-292
1166	Ring Ring	Mika	407-292
1167	Stuck in the Middle	Mika	407-292
1168	Lady	Modjo	303 704
1169	This Is How We Do It	Montell Jordan	215 608
1170	Lady Marmalade	Moulin Rouge	303 278



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1171	Luv Me Baby	Murphy Lee	341-649
1172	Pass the Dutchie	Musical Youth	040 947
1173	free	mya	291 529
1174	My Love Is Like...Wo	Mya	333724
1175	Spaz	N.E.R.D.	613 606
1176	Nothin'	N.O.R.E.	313 301
1177	Oye Mi Canto	N.O.R.E.	362157
1178	Blunt Ashes	Nas	401-244
1179	Carry on Tradition	Nas	401-244
1180	Hustlers	Nas	401-244
1181	Let There Be Light	Nas	401-244
1182	Money Over Bullshit	Nas	401-244
1183	Not Going Back	Nas	401-244
1184	Play On Playa	Nas	401-244
1185	Still Dreaming	Nas	401-244
1186	Love Hurts	Nazareth	N23222
1187	Air Force Ones	Nelly	315537
1188	Batter Up	Nelly	281-782
1189	Dilemma	Nelly	315 537
1190	Errtime	Nelly	281 782
1191	Flap Your Wings	Nelly	360-664
1192	Hot In Herre	Nelly	315-537
1193	Must Be The Money	Nelly	281-782
1194	Na Nana Na	Nelly	358-561
1195	Over and Over	Nelly	358 551
1196	Pimp Juice	Nelly	315-537
1197	Splurge	Nelly	315-537
1198	The Gank	Nelly	315-537
1199	Utha Side	Nelly	281-782
1200	Tilt Ya Head Back	Nelly and Christina Aguilera	358-561
1201	My Place	Nelly Feat. Jaheim	360 664
1202	Afraid	Nelly Furtado	387-509
1203	Maneater	Nelly Furtado	387-509
1204	No Hay Igual	Nelly Furtado	387-509
1205	Promiscuous	Nelly Furtado	391618
1206	Say It Right	Nelly Furtado	387-509
1207	Showtime	Nelly Furtado	387-509
1208	Te Busque	Nelly Furtado	387-509
1209	Turn Off the Light	Nelly Furtado	289-461
1210	Wait For You	Nelly Furtado	387-509
1211	Promiscuous	Nelly Furtado Feat Timbaland	391 618
1212	Because Of You	Ne-Yo	394385
1213	Closer	Ne-Yo	612-632
1214	Miss Independent	Ne-Yo	616-457
1215	Sexy Love	Ne-Yo	384740

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1216	Sign Me Up	Ne-Yo	384-740
1217	So Sick	Ne-Yo	384-740
1218	Another Version of the Truth	Nine Inch Nails	405-771
1219	Capital G	Nine Inch Nails	405-771
1220	Closer	Nine Inch Nails	190-639
1221	God Given	Nine Inch Nails	405-771
1222	Happiness in Slavery	Nine Inch Nails	146-989
1223	Heresy	Nine Inch Nails	190-639
1224	Hurt	Nine Inch Nails	190-639
1225	In This Twilight	Nine Inch Nails	405-771
1226	Love Is Not Enough	Nine Inch Nails	381-157
1227	March of the Pigs	Nine Inch Nails	187-608; 190-639
1228	Meet Your Master	Nine Inch Nails	405-771
1229	My Violent Heart	Nine Inch Nails	405-771
1230	Only	Nine Inch Nails	381-157
1231	Piggy	Nine Inch Nails	190-639
1232	Right Where It Belongs	Nine Inch Nails	381-157
1233	Starfuckers Inc.	Nine Inch Nails	276 696
1234	Suck	Nine Inch Nails	146-989
1235	Sunspots	Nine Inch Nails	381-157
1236	Survivalism	Nine Inch Nails	405-771
1237	The Becoming	Nine Inch Nails	190-639
1238	The Good Soldier	Nine Inch Nails	405-771
1239	The Greater Good	Nine Inch Nails	405-771
1240	The Hand That Feeds	Nine Inch Nails	381-157
1241	The Perfect Drug	Nine Inch Nails	236-660
1242	The Warning	Nine Inch Nails	405-771
1243	Vessel	Nine Inch Nails	405-771
1244	We're in This Together	Nine Inch Nails	276408
1245	Wish	Nine Inch Nails	146-989
1246	Zero-Sum	Nine Inch Nails	405-771
1247	About a Girl	Nirvana	300 957
1248	All Apologies	Nirvana	172-276
1249	Blew	Nirvana	300 957
1250	Breed	Nirvana	135-335
1251	Come as You Are	Nirvana	135-335
1252	Downer	Nirvana	300 957
1253	Drain You	Nirvana	135-335
1254	Dumb	Nirvana	172-276
1255	Frances Farmer Will Have Her Revenge On	Nirvana	172-276
1256	Heart-Shaped Box	Nirvana	172-276
1257	In Bloom	Nirvana	135-335
1258	Lithium	Nirvana	135-335
1259	Lounge Act	Nirvana	135-335
1260	Love Buzz	Nirvana	300 957

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1261	Milk It	Nirvana	172-276
1262	On A Plain	Nirvana	135-335
1263	Pennyroyal Tea	Nirvana	172-276
1264	Polly	Nirvana	135-335
1265	Rape Me	Nirvana	172-276
1266	School	Nirvana	300-957
1267	Scoff	Nirvana	300-957
1268	Serve the Servants	Nirvana	172-276
1269	Sifting	Nirvana	300-957
1270	Smells Like Teen Spirit	Nirvana	134-601
1271	Something In The Way	Nirvana	135-335
1272	Stay Away	Nirvana	135-335
1273	Swap Meet	Nirvana	300-957
1274	Territorial P*****gs	Nirvana	135-335
1275	The Man Who Sold The World	Nirvana	178-690
1276	Tourettes	Nirvana	172-276
1277	Where Did You Sleep Last Night	Nirvana	178-690
1278	You Know You're Right	Nirvana	320325
1279	Ache	No Doubt	144-069
1280	Artificial sweetner	No Doubt	279-727
1281	Bathwater	No Doubt	279-727
1282	Brand New Day	No Doubt	144-069
1283	Dark Blue	No Doubt	279-727
1284	Detective	No Doubt	305-872
1285	Don't Speak	No Doubt	206-724
1286	Doormat	No Doubt	144-069
1287	Excuse Me Mr.	No Doubt	206-724
1288	Ex-Girlfriend	No Doubt	279-727
1289	Get on the Ball	No Doubt	144-069
1290	Happy Now?	No Doubt	206-724
1291	Hella Good	No Doubt	305-872
1292	Hey Baby	No Doubt	305-872
1293	Hey You	No Doubt	206-724
1294	In My Head	No Doubt	305-872
1295	It's My Life	No Doubt	347-740
1296	Just a Girl	No Doubt	206-724
1297	Magic's in the Makeup	No Doubt	279-727
1298	Making Out	No Doubt	305-872
1299	Marry Me	No Doubt	279-727
1300	Move On	No Doubt	144-069
1301	New	No Doubt	279-727
1302	Paulina	No Doubt	144-069
1303	Rock Steady	No Doubt	305-872
1304	Running	No Doubt	305-872
1305	Sad for Me	No Doubt	144-069

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1306	Simple Kind Of Life	No Doubt	279-727
1307	Sinking	No Doubt	144-069
1308	Six Feet Under	No Doubt	279-727
1309	Sixteen	No Doubt	206-724
1310	Sometimes	No Doubt	144-069
1311	Spiderwebs	No Doubt	206-724
1312	Start The Fire	No Doubt	305-872
1313	Sunday Morning	No Doubt	206-724
1314	Tragic Kingdom	No Doubt	206-724
1315	Trapped In A Box	No Doubt	144-069
1316	Underneath It All	No Doubt	305-872
1317	Waiting Room	No Doubt	305-872
1318	Got Some Teeth	Obie Trice	340-554
1319	Physical	Olivia Newton-John	32995
1320	All Fall Down	OneRepublic	614 111
1321	Apologize	OneRepublic	614 111
1322	Come Home	OneRepublic	614 111
1323	Mercy	OneRepublic	614 111
1324	Say (All I Need)	OneRepublic	614 111
1325	Stop and Stare	OneRepublic	614 111
1326	Forever	Papa Roach	395-986
1327	Last Resort	Papa Roach	279-777
1328	Scars	Papa Roach	360-567
1329	Every Breath You Take	Police	47-032
1330	Message In A Bottle	Police	13-166
1331	All Mine	Portishead	241 309
1332	Glory Box	Portishead	202661
1333	Only You	Portishead	241309
1334	Sour Times	Portishead	202 661
1335	Jerry Was A Race Car Driver	Primus	170 397
1336	My Name Is Mud	Primus	168 255
1337	911 Is A Joke	Public Enemy	118396
1338	Fight The Power	Public Enemy	118 396
1339	Drift & Die	Puddle of mudd	301 465
1340	Common People	Pulp	215 529
1341	Autopilot	Queens of the Stone Age	281-197
1342	Feel Good Hit of the Summer	Queens of the Stone Age	281-197
1343	In My Head	Queens of the Stone Age	370-251
1344	Leg of Lamb	Queens of the Stone Age	281-197
1345	Little Sister	Queens of the Stone Age	370-251
1346	No One Knows	Queens of the Stone Age	314-621
1347	The Lost Art of Keeping a Secret	Queens of the Stone Age	281-197
1348	The Sky Is Fallin'	Queens of the Stone Age	314-621
1349	Take You Home With Me	R Kelly And Jay Z	310-214
1350	The Best Of Both Worlds	R Kelly Feat Baby	311-712

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1351	Du Hast	Rammstein	282692
1352	Du Riechst So Gut	Rammstein	273781
1353	Engel	Rammstein	282692
1354	Feuer Frei!	Rammstein	295849
1355	Ich Will	Rammstein	295849
1356	Mutter	Rammstein	295 849
1357	Sehnsucht	Rammstein	282692
1358	Sonne	Rammstein	295849
1359	Boi Looky Here	Rich Boy	407465
1360	Throw Some Ds	Rich Boys	398 764
1361	Superfreak	Rick James	25-800
1362	Hustlin'	Rick Ross	387156
1363	Push It	Rick Ross	394154
1364	Lemme Get That	Rihanna	411-459
1365	Pon De Replay	Rihanna	372-611
1366	Push Up on Me	Rihanna	411-459
1367	Rehab	Rihanna	411-459
1368	Say It	Rihanna	411-459
1369	Sell Me Candy	Rihanna	411-459
1370	Shut Up and Drive	Rihanna	411-459
1371	SOS Rescue Me	Rihanna	387-137
1372	If Its Iovin You Want	Rihanna ft Cory Gunz	377 878
1373	Rehab	Rihanna Ft. Justin Timberlake	411-459
1374	Audience of One	Rise Against	617-587
1375	Entertainment	Rise Against	617-587
1376	From Heads Unworthy	Rise Against	617-587
1377	Hairline Fracture	Rise Against	617-587
1378	Hero of War	Rise Against	617-587
1379	Kotov Syndrome	Rise Against	617-587
1380	Long Forgotten Sons	Rise Against	617-587
1381	Prayer Of The Refugee	Rise Against	387-542
1382	Re-Education (Through Labour)	Rise Against	617-586
1383	Saviour	Rise Against	617-587
1384	The Dirt Whispered	Rise Against	617-587
1385	The Strength to Go On	Rise Against	617-587
1386	Whereabouts Unknown	Rise Against	617-587
1387	Demonoid Phenomenon	Rob Zombie	257-901
1388	Never Gonna Stop	Rob Zombie	303801
1389	Lost Without You	Robin Thicke	398-513
1390	Iris	Ronan Keating	298 485
1391	Cigarettes and Chocolate Milk	Rufus Wainwright	298-091
1392	Hallelujah	Rufus Wainwright	288517
1393	Fly By Night	Rush	N21746/RE 887 707
1394	Freewill	Rush	16 570
1395	Spirit Of Radio	Rush	16 570

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1396	Bring It All Back	S Club 7	259159
1397	Ladies and Gentlemen	Saliva	401-927
1398	Push It	Salt And Peppa	94 339
1399	Lets Talk About Sex	Salt N Pepa	137 242
1400	Push It	Salt N Pepa	94 339
1401	Shoop	Salt-N-Pepa	190-603
1402	Girl Next Door	Saving Jane	385698
1403	Rock You Like a Hurricane	Scorpion	54-748
1404	Wind Of Change	Scorpions	134-531
1405	Dont	Shania Twain	352 447
1406	Forever An For Always	Shania Twain	326-255
1407	From This Moment	Shania Twain	243-502
1408	Honey, I'm Home	Shania Twain	243-502
1409	Man! I Feel Like A Women!	Shania Twain	243-502
1410	Party For Two	Shania Twain	352 447
1411	Thank You Baby	Shania Twain	326 255
1412	The Women In Me	Shania Twain	207-884
1413	When You Kiss Me	Shania Twain	326-255
1414	Whose Bed Have Your Boots Been	Shania Twain	207-884
1415	I Need A Boss	Shareefa	394 901
1416	Gettin' Some	Shawna	385 929
1417	Tear You Apart	She Wants Revenge	384 443
1418	These Things	She Wants Revenge	384443
1419	You Are the One	Shiny Toy Guns	398469
1420	rock star	Shop Boyz	392-010
1421	Candyman	Siouxsie and the Banshees	71-043
1422	Cities in Dust	Siouxsie and the Banshees	68 208
1423	Dear Prudence	Siouxsie and the Banshees	55-977
1424	Kiss Them for Me	Siouxsie and the Banshees	131-664
1425	I Like Big Butts	Sir Mix Alot	139011
1426	The Thong Song	Sisqo	277-984
1427	3 Kings	Slim Thug	362-083
1428	AllStar	Smash Mouth	264-519
1429	Can't Get Enough of You Baby	Smash Mouth	264-519
1430	Come On Come On	Smash Mouth	264-519
1431	Hang On	Smash Mouth	337-737
1432	Holiday In My Head	Smash Mouth	303-799
1433	Hot	Smash Mouth	337-737
1434	I Just Wanna See	Smash Mouth	264-519
1435	Im A Believer	Smash Mouth	288517
1436	New Planet	Smash Mouth	337-737
1437	Pacific Coast Party	Smash Mouth	303-799
1438	Road Man	Smash Mouth	264-519
1439	She Turns Me On	Smash Mouth	303-799
1440	Stoned	Smash Mouth	264-519



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1441	Walkin' on the Sun	Smash Mouth	238-756
1442	Why Can't We Be Friends	Smash mouth	238-756
1443	Your Man	Smash Mouth	303-799
1444	Can't Get Enough of You Baby	SmashMouth	264-519
1445	Then The Morning Comes	Smashmouth	264-519
1446	Walking On The Sun	Smashmouth	238-756
1447	Why Can't We Be Friends	Smashmouth	238-756
1448	10 Lil' Crips	Snoop Dogg	401-302
1449	Beat Up on Yo Pads	Snoop Dogg	401-302
1450	Candy	Snoop Dogg	399-942
1451	Conversations	Snoop Dogg	401-302
1452	Crazy	Snoop Dogg	401-302
1453	Drop It Like It's Hot	Snoop Dogg	362 084
1454	Get a Light	Snoop Dogg	401-302
1455	Gin & juice	Snoop Dogg	212 342
1456	Imagine	Snoop Dogg	401-302
1457	Intrology	Snoop Dogg	401-302
1458	LAX	Snoop Dogg	401-302
1459	Round Here	Snoop Dogg	401-302
1460	Signs	Snoop Dogg	364858
1461	That's That Shit	Snoop Dogg	400 268
1462	Think About It	Snoop Dogg	401-302
1463	Ups & Downs	Snoop Dogg	277983
1464	Vato	Snoop Dogg	399-942
1465	Whats My Name	Snoop Dogg	212 342
1466	Which One of You	Snoop Dogg	401-302
1467	Signs	Snoop Dogg Feat. Charlie Wilson and Ju	364858
1468	Hands Open	Snow Patrol	394 022
1469	Headlights On Dark Roads	Snow Patrol	394-022
1470	It's Beginning to Get to Me	Snow Patrol	394-022
1471	Make This Go On Forever	Snow Patrol	394-022
1472	Open Your Eyes	Snow Patrol	394-022
1473	Set The Fire To The Third Bar	Snow Patrol	394-022
1474	Shut Your Eyes	Snow Patrol	394-022
1475	The Finish Line	Snow Patrol	394-022
1476	You Could Be Happy	Snow Patrol	394-022
1477	Androgynous Mind	Sonic Youth	186-084
1478	Bull In The Heather	Sonic Youth	186-084
1479	In The Mind Of The Bourgeois Reader	Sonic Youth	186-084
1480	Kool Thing	Sonic Youth	119-272
1481	Plastic Sun	Sonic Youth	314-661
1482	Rain On Tin	Sonic Youth	314-661
1483	The Empty Page	Sonic Youth	314-661
1484	Waist	Sonic Youth	186-084
1485	It Feels So Good	Sonique	280 211

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1486	Murder On The Dance Floor	Sophie Ellis Bextor	322386
1487	Crank That	Soulja Boy Tell 'Em	615-189
1488	Soulja Boy	Soulja Boy Tell 'Em	615-189
1489	Blow Up The Outside World	Sound Garden	230417
1490	While Oceana Sleeps	Sparta	360-568
1491	Black Betty	Spider Bait	360 544
1492	Cant Find My Way Home	Steve Winwood	Pre-1972
1493	I Just Called To Say I Love You	Stevie Wonder	59 009
1494	Parttime Lover	Stevie Wonder	66337
1495	Superstition	Stevie Wonder	N3886/RE 852 322
1496	Brand New Day	Sting	271-015
1497	Don't Stand So Close To Me	Sting	303 802
1498	Englishman In NewYork (Stars And Bars)	Sting	85-672
1499	Fields Of Gold	Sting	192 791
1500	Fortress Around Your Heart	Sting	65-041
1501	Fragile	Sting	85-672
1502	Fragile (the Living Sea)	Sting	85-672
1503	Heavy Cloud No Rain	Sting	174-453
1504	If I Ever Lose My Faith in You	Sting	175-546
1505	If You Love Somebody Set Them	Sting	65-041
1506	Message in a Bottle	Sting	13 166
1507	Roxanne	Sting	4 190
1508	Send Your Love	Sting	343-462
1509	When We Dance	Sting	220-807
1510	Renegade	Styx	4 067
1511	The Best Of Times	Styx	24-437
1512	15- Date Rape	Sublime	212883
1513	Santeria	Sublime	224 105
1514	What I Got	Sublime	224 105
1515	Wrong Way	Sublime	224105
1516	Hole In The Head	Suga Babes	355446
1517	88	Sum 41	364-835
1518	Angels With Dirty Faces	Sum 41	364-835
1519	Heartattack	Sum 41	298-689
1520	Hell Song	Sum 41	324-709
1521	In Too Deep	Sum 41	298-689
1522	Open Your Eyes	Sum 41	364-835
1523	Rythmus	Sum 41	298-689
1524	Slipping Away	Sum 41	364-835
1525	Some Say	Sum 41	364-835
1526	The Bitter End	Sum 41	364-835
1527	Alien	Swizz Beats	322-701
1528	Big Business	Swizz Beats	322-701
1529	Bigger Business	Swizz Beats	322-701
1530	Endalay	Swizz Beats	322-701



## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1531	Gone Delirious	Swizz Beats	322-701
1532	Guilty	Swizz Beats	322-701
1533	Shyne	Swizz Beats	322-701
1534	30 Minutes	T A T U	322912
1535	All About Us	T A T U	394003
1536	All The Things She Said	T A T U	330004
1537	Gomenasai	T A T U	380528
1538	Not Gonna Get Us	T A T U	322912
1539	Everybody Wants To Rule The World	Tears For Fears	60-715
1540	Head over Heels	Tears for Fears	294696
1541	Hum Drum	Terror Squad	358-782
1542	Let Them Things Go	Terror Squad	358-782
1543	Another Heart Calls	The All-American Rejects	620-001
1544	Back to Me	The All-American Rejects	620-001
1545	Believe	The All-American Rejects	620-001
1546	Breakin'	The All-American Rejects	620-001
1547	Can't Take It	The All-American Rejects	374-412
1548	Damn Girl	The All-American Rejects	620-001
1549	Dirty Little Secret	The All-American Rejects	374-412
1550	Don't Leave Me	The All-American Rejects	323-454
1551	Drive Away	The All-American Rejects	323-454
1552	Fallin' Apart	The All-American Rejects	620-001
1553	Happy Endings	The All-American Rejects	323-454
1554	Move Along	The All-American Rejects	374-412
1555	My Paper Heart	The All-American Rejects	323-454
1556	Real World	The All-American Rejects	620-001
1557	Stab My Back	The All-American Rejects	374-412
1558	Swing Swing	The All-American Rejects	323-454
1559	The Last Song	The All-American Rejects	323-454
1560	The Wind Blows	The All-American Rejects	620-001
1561	Time Stands Still	The All-American Rejects	323-454
1562	Too Far Gone	The All-American Rejects	323-454
1563	Top of the World	The All-American Rejects	374-412
1564	Why Worry	The All-American Rejects	323-454
1565	A8	The Black Eyed Peas	257 098
1566	Anxiety	The Black Eyed Peas	334 398
1567	Be Free	The Black Eyed Peas	257 098
1568	BEP Empire	The Black Eyed Peas	187 231
1569	Bridging the Gap	The Black Eyed Peas	214 650
1570	Bringing It Back	The Black Eyed Peas	214 650
1571	Cali To New York	The Black Eyed Peas	214 650
1572	Clap Your Hands	The Black Eyed Peas	257 098
1573	Communication	The Black Eyed Peas	257 098
1574	Do What You Want	The Black Eyed Peas	378 166
1575	Dont Lie	The Black Eyed Peas	378-166

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1576	Dont Phunk With My Heart	The Black Eyed Peas	378-166
1577	Duet	The Black Eyed Peas	257 098
1578	Fallin' Up	The Black Eyed Peas	257 098
1579	Fly Away	The Black Eyed Peas	334 398
1580	Get Original	The Black Eyed Peas	187 231
1581	Go Go	The Black Eyed Peas	214 650
1582	Hands Up	The Black Eyed Peas	334 398
1583	Head Bobs	The Black Eyed Peas	257 098
1584	Hey Mama	The Black Eyed Peas	334-398
1585	Hot	The Black Eyed Peas	214 650
1586	If You Want Love	The Black Eyed Peas	378 166
1587	Joints & Jam	The Black Eyed Peas	257-098
1588	Karma	The Black Eyed Peas	257-098
1589	Labor Day (It's a Holiday)	The Black Eyed Peas	334 398
1590	Latin Girls	The Black Eyed Peas	334-398
1591	Let's Get It Started	The Black Eyed Peas	356 340
1592	Let's Get Retarded	The Black Eyed Peas	334-398
1593	Lil' Lil'	The Black Eyed Peas	214-650
1594	Love Won't Wait	The Black Eyed Peas	257-098
1595	Movement	The Black Eyed Peas	257 098
1596	My Humps	The Black Eyed Peas	378-166
1597	On My Own	The Black Eyed Peas	214-650
1598	Positivity	The Black Eyed Peas	257 098
1599	Pump It	The Black Eyed Peas	378-166
1600	Que Dices	The Black Eyed Peas	257 098
1601	Rap Song	The Black Eyed Peas	214 650
1602	Release	The Black Eyed Peas	214 650
1603	Request Line	The Black Eyed Peas	214 650
1604	Say Goodbye	The Black Eyed Peas	257 098
1605	Sexy	The Black Eyed Peas	334-398
1606	Shut Up	The Black Eyed Peas	334-398
1607	Smells Like Funk	The Black Eyed Peas	334 398
1608	Tell Your Mama Come	The Black Eyed Peas	214 650
1609	The Apl Song	The Black Eyed Peas	334-398
1610	The Boogie That Be	The Black Eyed Peas	334-398
1611	The Way You Make Me Feel	The Black Eyed Peas	257 098
1612	They Don't Want Music	The Black Eyed Peas	378-166
1613	Third Eye	The Black Eyed Peas	334 398
1614	Weekend	The Black Eyed Peas	214 650
1615	What It Is	The Black Eyed Peas	257 098
1616	Where is the love	The Black Eyed Peas	334-303
1617	Dont Lie	The Black Eyes Peas	378-166
1618	Above and Below	The Bravery	609 760
1619	Angelina	The Bravery	609 760
1620	Bad Sun	The Bravery	609 760

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1621	Believe	The Bravery	609 760
1622	Every Word Is a Knife in My Ear	The Bravery	609 760
1623	Fistful of Sand	The Bravery	609 760
1624	Honest Mistake	The Bravery	370-151
1625	Intro	The Bravery	609 760
1626	Split Me Wide Open	The Bravery	609 760
1627	The Ocean	The Bravery	609 760
1628	This Is Not the End	The Bravery	609 760
1629	Time Won't Let Me Go	The Bravery	609 734
1630	Tragedy Bound	The Bravery	609 760
1631	Video Killed The Radio Star	The Buggles	13 269
1632	Lovefool	The Cardigans	236 200
1633	Animal Instinct	The Cranberries	264-395
1634	Delilah	The Cranberries	264-395
1635	Desperate Andy	The Cranberries	264-395
1636	Dreaming My Dreams	The Cranberries	218-047
1637	Dreams	The Cranberries	187 932
1638	Dying in the Sun	The Cranberries	264-395
1639	Electric Blue	The Cranberries	217-619
1640	Empty	The Cranberries	218-047
1641	I Can't Be With You	The Cranberries	218-047
1642	Just My Imagination	The Cranberries	264-395
1643	Linger	The Cranberries	187932
1644	No Need to Argue	The Cranberries	218-047
1645	Promises	The Cranberries	264-395
1646	Salvation	The Cranberries	223-946
1647	Saving Grace	The Cranberries	264-395
1648	Shattered	The Cranberries	264-395
1649	The Rebels	The Cranberries	217-619
1650	Twenty One	The Cranberries	218-047
1651	Wake Up And Smell The Coffee	The Cranberries	303-013
1652	Dreams	The Game	366733
1653	How We Do	The Game	364778
1654	It's Okay (One Blood)	The Game	399 944
1655	Let's Ride	The Game	395250
1656	Put You on the Game	The Game	366733
1657	Two Timing Touch And Broken Bones	The Hives	361126
1658	All These Things That I've Done	The Killers	355-962
1659	Bling Confessions Of A King	The Killers	398-798
1660	Bones	The Killers	398-798
1661	Change Your Mind	The Killers	355-962
1662	Exitlude	The Killers	398-798
1663	For Reasons Unknown	The Killers	398-798
1664	Jenny Was a Friend of Mine	The Killers	355-962
1665	Midnight Show	The Killers	355-962

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1666	Mr. Brightside	The Killers	355-962
1667	My List	The Killers	398-798
1668	On Top	The Killers	355-962
1669	Read My Mind	The Killers	398-798
1670	Smile Like You Mean It	The Killers	355-962
1671	Somebody Told Me	The Killers	355-962
1672	This River Is Wild	The Killers	398-798
1673	When You Were Young	The Killers	398-799
1674	L' Via L' Viaquez	The Mars Volta	386 953
1675	The Widow	The Mars Volta	386 953
1676	Numbered Days	The Mighty Mighty Bosstones	214-127
1677	Royal Oil	The Mighty Mighty Bosstones	214-127
1678	The Rascal King	The Mighty Mighty Bosstones	214-127
1679	I Know You're Out There Somewhere	The Moody Blues	88 261
1680	I'm Just A Singer (In A Rock And Roll Band)	The Moody Blues	RE 853 132
1681	You Get What You Give	The New Radicals	247240
1682	Dirty Old Town	The Pogues	74513
1683	De Do Do Do, De Da Da Da	The Police	21-466
1684	Every Little Thing She Does Is Magic	The Police	30222
1685	Beep	The Pussy Cat Dolls	377-102
1686	Dont Cha	The Pussy Cat Dolls	377-102
1687	Stick With You	The Pussy Cat Dolls	377-102
1688	I Don't Need A Man	The Pussycat Dolls	377-102
1689	Stick with you	The Pussycat Dolls	377-102
1690	Buttons	The Pussycat Dolls Feat. Big Snoop Dog	377 102
1691	Guilty	The Rasmus	361 351
1692	In The Shadows	The Rasmus	361 351
1693	Baby	The Roots	396-383
1694	Clock With No Hands	The Roots	396-383
1695	Dont Say Nuthin	The Roots	354448
1696	False Media	The Roots	396-383
1697	I Don't Care	The Roots	360-569
1698	Stay Cool	The Roots	360-569
1699	Take It There	The Roots	396-383
1700	You Got Me	The Roots	262 723
1701	I Am a Man of Constant Sorrow	The Soggy Bottom Boys	267 361
1702	Wild Horses	The Sundays	147858
1703	At This Velocity	Thursday	392 111
1704	Counting 54321	Thursday	392111
1705	For The Workforce Drowning	Thursday	341499
1706	War All The Time	Thursday	341499
1707	A Little Too Late	Toby Keith	390743
1708	American Soldier	Toby Keith	345-360
1709	As Good as I Once Was	Toby Keith	374 386
1710	Should've Been a Cowboy	Toby Keith	152-653

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1711	Stays In Mexico	Toby Keith	363 112
1712	Whiskey Girl	Toby Keith	345-360
1713	Refugee	Tom Petty & The Heart Breakers	14-497
1714	Mary Jane's Last Dance	Tom Petty and The Heartbreakers	170-866
1715	You Got Lucky	Tom Petty and The Heartbreakers	44-271
1716	Welcome 2 Detroit City	Trick Trick & Eminem	384860
1717	Downfall	TRUSTcompany	322259
1718	Addictive	Truth Hurts & Rakim	317-059
1719	Keep Your Head Up	Tu Pac	152 641
1720	Wolf Like Me	TV on the Radio	396043
1721	All Because Of You	U 2	362-201
1722	Beautiful Day	U 2	308274
1723	Bullet The Blue Sky	U 2	78-949
1724	Elevation	U 2	294-631
1725	I Will Follow	U 2	24-547
1726	One Tree Hill	U 2	78-949
1727	Vertigo	U 2	361-556
1728	Where The Streets Have No Name	U 2	78-949
1729	Beautiful Day	U2	308274
1730	Electrical Storm	U2	322 911
1731	I Still Haven'T Found What I'm Looking Fo	U2	78949
1732	Red Hill Mining Town	U2	78-949
1733	Stuck In A Moment	U2	294-631
1734	Sweetest Thing	U2	87-029
1735	Where The Streets Have No Name	U2	78-949
1736	White Houses	Vanessa Carlton	362087
1737	6th avenue heartache	Wallflowers	221 889
1738	Letters From The Wasteland	Wallflowers	214-646
1739	Across the Sea	Weezer	226 562
1740	Automatic	Weezer	613 559
1741	Beverly Hills	Weezer	377 899
1742	Buddy Holly	Weezer	187 644
1743	Cold Dark World	Weezer	613 559
1744	Dope Nose	Weezer	316 397
1745	Everybody Get Dangerous	Weezer	613 559
1746	Fall Together	Weezer	316 397
1747	Heart Songs	Weezer	613 559
1748	Holiday	Weezer	187 644
1749	I Don't Want To Let You Go	Weezer	641 977
1750	I'm Your Daddy	Weezer	642 000
1751	In the Garage	Weezer	187 644
1752	In The Mall	Weezer	641 977
1753	Knock-Down Drag-Out	Weezer	297 030
1754	Let It All Hang Out	Weezer	641 977
1755	Love Is The Answer	Weezer	641 977

## Representative List of Works at Issue Owned By UMG Recordings, Inc.

	A	B	C
1756	My Name Is Jonas	Weezer	187 644
1757	No One Else	Weezer	187 644
1758	Only in Dreams	Weezer	187 644
1759	Possibilities	Weezer	316 397
1760	Put Me Back Together	Weezer	641 977
1761	Say It Ain't So	Weezer	187644
1762	Simple Pages	Weezer	297 030
1763	Slave	Weezer	316 397
1764	Space Rock	Weezer	316 397
1765	Surf Wax America	Weezer	187 644
1766	The Angel and the One	Weezer	613 559
1767	The Good Life	Weezer	226-562
1768	The World Has Turned and Left Me Here	Weezer	187 644
1769	Thought I Knew	Weezer	613 559
1770	Undone	Weezer	187-644
1771	Here I Go Again	White Snake	82-749
1772	Party Starter	Will Smith	370-038
1773	Switch	Will Smith	370-038
1774	Tell Me Why	Will Smith	370-038
1775	Llame pa' verte	Wisin y Yandel	386508
1776	Joker And The Thief	Wolfmother	392165
1777	Woman	Wolfmother	392166
1778	Man	Yeah Yeah Yeahs	332-650
1779	Phenomena	Yeah Yeah Yeahs	392 825
1780	Rockers To Swallow	Yeah Yeah Yeahs	641 805
1781	Bonafide Hustler	Young Buck	361-656
1782	Get Buck	Young Buck	395385
1783	Look at Me Now	Young Buck	361-656
1784	Prices on My Head	Young Buck	361-656
1785	Taking Hits	Young Buck	361-656
1786	Welcome to the South	Young Buck	362-080
1787	Let Me In	Young Buck Feat. 50 Cent	362-080
1788	Stomp	Young Buck, T.I. & Ludacris	361-656
1789	3 A.M.	Young Jeezy	401-291
1790	Bang	Young Jeezy	375-159
1791	Bury Me A G	Young Jeezy	401-291
1792	By The Way	Young Jeezy	616-586
1793	Circulate	Young Jeezy	616-586
1794	Gangsta Music	Young Jeezy	375-159
1795	Go Getta	Young Jeezy	401-291
1796	Hypnotize	Young Jeezy	401-291
1797	Jeezy	Young Jeezy	401-291
1798	Keep It Gangsta	Young Jeezy	401-291
1799	Last of a Dying Breed	Young Jeezy	375-159
1800	Mr. 17.5	Young Jeezy	401-291

**Representative List of Works at Issue Owned By UMG Recordings, Inc.**

	A	B	C
1801	my hood	Young Jeezy	375159
1802	Put On	Young Jeezy	618 706
1803	Still On It	Young Jeezy	401-291
1804	Streets On Lock	Young Jeezy	401-291
1805	The Inspiration	Young Jeezy	401-291
1806	The Recession	Young Jeezy	615-616
1807	Trap Star	Young Jeezy	375-159
1808	Wha You Talkin About	Young Jeezy	401-291
1809	You Know What It Is	Young Jeezy	401-291

# Exhibit H



**Representative List of Works at Issue Owned By Arista Music, Arista Records LLC,  
LaFace Records LLC, Sony Music Entertainment, and Zomba Recording LLC**

	<b>Name</b>	<b>Artist</b>	<b>SR #</b>
1	Fly Away From Here	Aerosmith	299932
2	Beyond Beautiful	Aerosmith	299932
3	Just Push Play	Aerosmith	299932
4	Trip Hoppin	Aerosmith	299932
5	Sunshine	Aerosmith	299932
6	Under My Skin	Aerosmith	299932
7	Luv Lies	Aerosmith	299932
8	Outta Your Head	Aerosmith	299932
9	Drop Dead Gorgeous	Aerosmith	299932
10	Light Inside	Aerosmith	299932
11	Avant Garden	Aerosmith	299932
12	Crash	Aerosmith	246031
13	Aint That A Bitch	Aerosmith	246031
14	Fallen Angels	Aerosmith	246031
15	Full Circle	Aerosmith	246031
16	Attitude Adjustment	Aerosmith	246031
17	Farm	Aerosmith	246031
18	?Nine Lives	Aerosmith	246031
19	Kiss Your Past Goodbye	Aerosmith	246031
20	Falling in Love (Is Hard on the Knees)	Aerosmith	246031
21	Electric Relaxation	A Tribe Called Quest	274750
22	Find a Way	A Tribe Called Quest	300835
23	Love Drunk	Boys Like Girls	643654
24	Vaporize	Broken Bells	651121
25	October	Broken Bells	651121
26	The High Road	Broken Bells	651121
27	Vaporize	Broken Bells	651121
28	Sailing To Nowhere	Broken Bells	651121
29	Citizen	Broken Bells	651121
30	October	Broken Bells	651121
31	The Mall And Misery	Broken Bells	651121
32	Ghost Inside	Broken Bells	651121
33	Shadow Stabbing	CAKE	301625
34	World of Two	CAKE	301625
35	Commissioning a Symphony in C	CAKE	301625
36	Shadow Stabbing	CAKE	301625
37	Commissioning a Symphony in C	CAKE	301625
38	Arco Arena	CAKE	301625
39	Comfort Eagle	CAKE	301625
40	Dime	CAKE	363528
41	Tougher Than It Is	CAKE	363528
42	Wheels	CAKE	363528
43	Dime	CAKE	363528
44	Tougher Than It Is	CAKE	363528
45	Take It All Away	CAKE	363528
46	End of the Movie	CAKE	363528
47	She'll Hang the Baskets	CAKE	363528
48	Palm of Your Hand	CAKE	363528
49	The Guitar Man	CAKE	363528
50	That's Where It Is	Carrie Underwood	323054
51	I Aint In Checotah Anymore	Carrie Underwood	323054

**Representative List of Works at Issue Owned By Arista Music, Arista Records LLC,  
LaFace Records LLC, Sony Music Entertainment, and Zomba Recording LLC**

52	I Just Can't Live a Lie	Carrie Underwood	323054
53	Don't Forget to Remember Me	Carrie Underwood	323054
54	We're Young and Beautiful	Carrie Underwood	323054
55	Whenever You Remember	Carrie Underwood	323054
56	Some Hearts	Carrie Underwood	323054
57	Lessons Learned	Carrie Underwood	323054
58	Starts With Goodbye	Carrie Underwood	323054
59	Before He Cheats	Carrie Underwood	323054
60	Wasted	Carrie Underwood	323054
61	Luckie St	Cartel	405350
62	Save Us	Cartel	405350
63	Settle Down	Cartel	405350
64	Q	Cartel	405350
65	A	Cartel	405350
66	Matter Of Time	Cartel	405350
67	If I Fail	Cartel	405350
68	So Much To Say	Dave Matthews Band	346868
69	Too Much	Dave Matthews Band	346868
70	Granny	Dave Matthews Band	346868
71	When The World Ends	Dave Matthews Band	346868
72	Crush	Dave Matthews Band	346868
73	Don't Drink The Water	Dave Matthews Band	346868
74	Two Step	Dave Matthews Band	346868
75	Ants Marching	Dave Matthews Band	346868
76	Rhyme And Reason	Dave Matthews Band	346868
77	Help Myself	Dave Matthews Band	346868
78	Dancing Nancies	Dave Matthews Band	346868
79	Warehouse	Dave Matthews Band	346868
80	Two Step	Dave Matthews Band	346868
81	Jimi Thing	Dave Matthews Band	346868
82	What Would You Say	Dave Matthews Band	346868
83	Where Are You Going	Dave Matthews Band	346868
84	All Along The Watchtower	Dave Matthews Band	346868
85	Grey Street	Dave Matthews Band	346868
86	What You Are	Dave Matthews Band	346868
87	Stay (Wasting Time)	Dave Matthews Band	346868
88	Cortez The Killer	Dave Matthews Band	346868
89	Cheer Up Boys, Your Makeup Is Running	Foo Fighters	617325
90	Come Alive	Foo Fighters	617325
91	Summersend	Foo Fighters	617325
92	Statues	Foo Fighters	617325
93	Ballad Of The Beaconsfield Min	Foo Fighters	617325
94	Doa	Foo Fighters	377762
95	The Deepest Blues Are Black	Foo Fighters	377762
96	Razor	Foo Fighters	377762
97	Friend Of A Friend	Foo Fighters	377762
98	Cold Day In The Sun	Foo Fighters	377762
99	Doa	Foo Fighters	377762
100	I Dont Want To Be	Gavin DeGraw	388893
101	Lay Me On The Water	Gavin DeGraw	388893
102	Waldorf Worldwide	Good Charlotte	288305
103	I Heard You	Good Charlotte	288305

**Representative List of Works at Issue Owned By Arista Music, Arista Records LLC,  
LaFace Records LLC, Sony Music Entertainment, and Zomba Recording LLC**

104	Sos	Good Charlotte	352257/3 73056
105	I Just Wanna Live	Good Charlotte	352257/3 73056
106	It Wasnt Enough	Good Charlotte	352257/3 73056
107	Walk Away (Maybe)	Good Charlotte	363517
108	I Just Wanna Live	Good Charlotte	363517
109	It Wasn't Enough	Good Charlotte	363517
110	Falling Away (Bonus Track)	Good Charlotte	363517
111	In This World (Murder)	Good Charlotte	363517
112	Emotionaless	Good Charlotte	309099
113	Hold On	Good Charlotte	309099
114	Bonnie Lass Among the Heather	Incubus	361477
115	Sick Sad Little World	Incubus	361477
116	Pistola	Incubus	361477
117	Zee Deveel	Incubus	361477
118	Smile Lines	Incubus	361477
119	A Crow Left Of The M	Incubus	361477
120	Out From Under	Incubus	278818
121	Consequence	Incubus	278818
122	Privilege	Incubus	278818
123	Stellar	Incubus	278818
124	The Warmth	Incubus	278818
125	Drive	Incubus	278818
126	11:00:00 AM	Incubus	306181
127	Just a Phase	Incubus	306181
128	Blood on the Ground	Incubus	306181
129	Nice to Know You	Incubus	306181
130	Just a Phase	Incubus	306181
131	You Can Thank Dixie	Jake Owen	393618
132	8 Second Ride	Jake Owen	393618
133	The World at Large	Modest Mouse	353218
134	Horn Intro	Modest Mouse	353218
135	Dig Your Grave	Modest Mouse	353218
136	Satin in a Coffin	Modest Mouse	353218
137	Blame It on the Tetons	Modest Mouse	353218
138	Black Cadillac's	Modest Mouse	353218
139	The Good Times Are Killing Me	Modest Mouse	353218
140	Satin in a Coffin	Modest Mouse	353218
141	The World at Large	Modest Mouse	353218
142	Ghetto Musick	Out Kast	340520
143	Intro	Out Kast	340520
144	War	Out Kast	340520
145	Church	Out Kast	340520
146	Bowtie	Out Kast	340520
147	Bust	Out Kast	340520
148	Tomb Of The Boom	Out Kast	340520
149	Bamboo	Out Kast	340520
150	The Love Below Intro	Out Kast	340520
151	Love Hater	Out Kast	340520
152	God interlude	Out Kast	340520

**Representative List of Works at Issue Owned By Arista Music, Arista Records LLC,  
LaFace Records LLC, Sony Music Entertainment, and Zomba Recording LLC**

153	Happy Valentines Day	Out Kast	340520
154	Spread	Out Kast	340520
155	Where Are My Panties?	Out Kast	340520
156	Prototype	Out Kast	340520
157	Roses	Out Kast	340520
158	Good Day Good Sir	Out Kast	340520
159	Behold A Lady	Out Kast	340520
160	Pink & Blue	Out Kast	340520
161	Love In War	Out Kast	340520
162	Shes Alive	Out Kast	340520
163	Dracula's Wedding Featuring Kelis	Out Kast	340520
164	My Favorite Things	Out Kast	340520
165	Vibrate	Out Kast	340520
166	A Life In The Day Of Benjamin André	Out Kast	340520
167	She Lives In My Lap	Out Kast	340520
168	The Way You Move	Outkast	340520
169	God (interlude)	OutKast	340520
170	Im Housin	Rage Against Machine	297090
171	Renegades Of Funk	Rage Against Machine	297090
172	In My Eyes	Rage Against Machine	297090
173	Street Fighting Man	Rage Against Machine	297090
174	Pistolgrip Pump	Rage Against Machine	297090
175	Maggie's Farm	Rage Against Machine	297090
176	Beautiful World	Rage Against Machine	297090
177	Microphone Fiend	Rage Against Machine	297090
178	Down on the Street	Rage Against Machine	297090
179	How I Could Just Kill A Man [Live]	Rage Against Machine	297090
180	How I Could Just Kill a Man	Rage Against Machine	297090
181	Kick Out the Jams	Rage Against Machine	297090
182	Kick Out the Jams [Live]	Rage Against Machine	297090
183	Snake Charmer	Rage Against The Machine	222705
184	Bulls On Parade	Rage Against The Machine	222705
185	People Of The Sun	Rage Against The Machine	222705
186	Snake Charmer	Rage Against the Machine	222705
187	Know Your Enemy	Rage Against The Machine	152061
188	Killing In The Name	Rage Against The Machine	152061
189	Fistful Of Steel	Rage Against The Machine	152061
190	Take The Power Back	Rage Against The Machine	152061
191	Settle for Nothing	Rage Against The Machine	152061
192	machu Picchu	The Strokes	678099
193	Taken For a Fool	The Strokes	678099
194	Clear Skies	The Strokes	374872
195	Fear of Sleep	The Strokes	374872
196	Killing Lies	The Strokes	374872
197	15 Minutes	The Strokes	374872
198	I'll Try Anything Once	The Strokes	374872
199	The Other Side	The Strokes	374872
200	In Transit	The Strokes	374872
201	Hawaii	The Strokes	374872

# Exhibit I

**Representative List of Works at Issue Owned By  
Atlantic Recording Corporation, Elektra Entertainment Group Inc., and Warner Bros. Records Inc.**

	<b>Name</b>	<b>Artist</b>	<b>SR#</b>
1	Pretenders	Bad Religion	284-353
2	The Fast Life	Bad Religion	284-353
3	Whisper In Time	Bad Religion	284-353
4	Youve Got A Chance	Bad Religion	284-353
5	Heavy	Collective Soul	270-662
6	Run	Collective Soul	270-662
7	Bixby Canyon Bridge	Death Cab For Cutie	637-765
8	Cath...	Death Cab For Cutie	637-765
9	Grapevine Fires	Death Cab For Cutie	637-765
10	I Will Possess Your Heart	Death Cab for Cutie	637-765
11	Long Division	Death Cab for Cutie	637-765
12	No Sunlight	Death Cab For Cutie	637-765
13	Pity and Fear	Death Cab For Cutie	637-765
14	Talking Bird	Death Cab For Cutie	637-765
15	The Ice Is Getting Thinner	Death Cab For Cutie	637-765
16	You Can Do Better Than Me	Death Cab For Cutie	637-765
17	Your New Twin Sized Bed	Death Cab For Cutie	637-765
18	A Lack of Color	Death Cab for Cutie	383-758
19	All is Full of Love	Death Cab for Cutie	383-758
20	Crooked Teeth	Death Cab For Cutie	383-758
21	Fake Frowns	Death Cab for Cutie	383-758
22	I Will Follow You into the Dark	Death Cab for Cutie	383-758
23	Lightness	Death Cab for Cutie	383-758
24	Marching Bands of Manhattan	Death Cab for Cutie	383-758
25	Passenger Seat	Death Cab for Cutie	383-758
26	Photobooth	Death Cab for Cutie	383-758
27	Pictures in an Exhibition	Death Cab for Cutie	383-758
28	Title and Registration	Death Cab for Cutie	383-758
29	Brothers In Arms	Dire Straits	63-040
30	Money For Nothing	Dire Straits	63-040
31	Accentuate The Positive	Dr. John	105-709
32	Feng Shui	Gnarls Barkley	398-345
33	Go-Go Gadget Gospel	Gnarls Barkley	398-345
34	Gone Daddy Gone	Gnarls Barkley	398-345
35	Just a Thought	Gnarls Barkley	398-345
36	Necromancer	Gnarls Barkley	398-345
37	Online	Gnarls Barkley	398-345
38	Storm Coming	Gnarls Barkley	398-345
39	The Boogie Monster	Gnarls Barkley	398-345
40	The Last Time	Gnarls Barkley	398-345
41	Transformer	Gnarls Barkley	398-345
42	American Idiot	Green Day	362-125
43	Jesus of Suburbia	Green Day	362-125
44	Letterbomb	Green Day	362-125
45	Whatsername	Green Day	362-125
46	Basket Case	Green Day	185-457
47	Burnout	Green Day	185-457
48	Chump	Green Day	185-457
49	Coming Clean	Green Day	185-457
50	Emenius Sleepus	Green Day	185-457
51	F.O.D. / All by Myself	Green Day	185-457



**Representative List of Works at Issue Owned By  
Atlantic Recording Corporation, Elektra Entertainment Group Inc., and Warner Bros. Records Inc.**

52	Having a Blast	Green Day	185-457
53	In the End	Green Day	185-457
54	Longview	Green Day	185-457
55	Pulling Teeth	Green Day	185-457
56	Sassafras Roots	Green Day	185-457
57	Welcome to Paradise	Green Day	185-457
58	When I Come Around	Green Day	185-457
59	She	Green Day	185-457
60	All the Time	Green Day	244-558
61	Hitchin' a Ride	Green Day	244-558
62	Jinx	Green Day	244-558
63	King for a Day	Green Day	244-558
64	Nice Guys Finish Last	Green Day	244-558
65	Platypus (I Hate You)	Green Day	244-558
66	Prosthetic Head	Green Day	244-558
67	Redundant	Green Day	244-558
68	Reject	Green Day	244-558
69	Scattered	Green Day	244-558
70	The Grouch	Green Day	244-558
71	Time of Your Life	Green Day	244-558
72	Uptight	Green Day	244-558
73	Walking Alone	Green Day	244-558
74	Worry Rock	Green Day	244-558
75	A Day in the Life	Handsome Boy Modeling School	372-615
76	Are You Down With It	Handsome Boy Modeling School	372-615
77	Breakdown	Handsome Boy Modeling School	372-615
78	Class System	Handsome Boy Modeling School	372-615
79	Dating Game	Handsome Boy Modeling School	372-615
80	Greatest Mistake	Handsome Boy Modeling School	372-615
81	If It Wasn't for You	Handsome Boy Modeling School	372-615
82	Intro (feat. Father Guido Sarducci)	Handsome Boy Modeling School	372-615
83	It's Like That / I Am Complete	Handsome Boy Modeling School	372-615
84	I've Been Thinking	Handsome Boy Modeling School	372-615
85	Live High	Jason Mraz	623-312
86	Only Human	Jason Mraz	623-312
87	The Dynamo of Volition	Jason Mraz	623-312
88	Live High	Jason Mraz	623-312
89	Love for a Child	Jason Mraz	623-312
90	Only Human	Jason Mraz	623-312
91	The Dynamo of Volition	Jason Mraz	623-312
92	Last Chance	Jet	343-668
93	Lazy Gun	Jet	343-668
94	Look What You've Done	Jet	343-668
95	Radio Song	Jet	343-668
96	Take It Or Leave It	Jet	343-668
97	Timothy	Jet	343-668
98	Back That Ass Up	Juvenile	386-356
99	Break A Brick Down	Juvenile	386-356
100	Holla Back	Juvenile	386-356
101	I Know You Know	Juvenile	386-356
102	Way I Be Leanin	Juvenile	386-356
103	Crawling	Linkin Park	288-402

**Representative List of Works at Issue Owned By  
Atlantic Recording Corporation, Elektra Entertainment Group Inc., and Warner Bros. Records Inc.**

104	Bleed It Out	Linkin Park	406-841
105	Given Up	Linkin Park	406-841
106	Hands Held High	Linkin Park	406-841
107	In Between	Linkin Park	406-841
108	No More Sorrow	Linkin Park	406-841
109	The Little Things Give You Away	Linkin Park	406-841
110	Valentine's Day	Linkin Park	406-841
111	Wake	Linkin Park	406-841
112	What I've Done	Linkin Park	406-841
113	Daydreamin'	Lupe Fiasco	397-510
114	The Cool	Lupe Fiasco	397-510
115	Black Out	Lupe Fiasco	639-320
116	Gold Watch	Lupe Fiasco	639-320
117	Gotta Eat	Lupe Fiasco	639-320
118	Little Weapon	Lupe Fiasco	639-320
119	The Die	Lupe Fiasco	639-320
120	If You're Gone	Matchbox Twenty	305-708
121	Mad Season	Matchbox Twenty	305-708
122	3 A.M.	Matchbox Twenty	227-755
123	Girl Like That	Matchbox Twenty	227-755
124	Long Day	Matchbox Twenty	227-755
125	Real World	Matchbox Twenty	227-755
126	A Song For You	Michael Bublé	370-205
127	Feelin Good	Michael Bublé	370-205
128	Blood	My Chemical Romance	399-985
129	Cancer	My Chemical Romance	399-985
130	Dead!	My Chemical Romance	399-985
131	Disenchanted	My Chemical Romance	399-985
132	House of Wolves	My Chemical Romance	399-985
133	I Don't Love You	My Chemical Romance	399-985
134	Mama	My Chemical Romance	399-985
135	Sleep	My Chemical Romance	399-985
136	Teenagers	My Chemical Romance	399-985
137	The End.	My Chemical Romance	399-985
138	The Sharpest Lives	My Chemical Romance	399-985
139	This Is How I Disappear	My Chemical Romance	399-985
140	Welcome To Black Parade	My Chemical Romance	399-985
141	I'm Not Okay (I Promise)	My Chemical Romance	360-197
142	Interlude	My Chemical Romance	360-197
143	It's Not A Fashion Statement It's A Deathwish	My Chemical Romance	360-197
144	The Jetset Life Is Gonna Kill You	My Chemical Romance	360-197
145	Awnaw	Nappy Roots	352-766
146	Headz Up	Nappy Roots	352-766
147	Hustla	Nappy Roots	352-766
148	My Ride	Nappy Roots	352-766
149	Po Folks	Nappy Roots	352-766
150	Born for This	Paramore	631-909
151	Crush Crush Crush	Paramore	631-909
152	Fences	Paramore	631-909
153	For a Pessimist, I'm Pretty Optimistic	Paramore	631-909
154	Hallelujah	Paramore	631-909
155	Let the Flames Begin	Paramore	631-909



**Representative List of Works at Issue Owned By  
Atlantic Recording Corporation, Elektra Entertainment Group Inc., and Warner Bros. Records Inc.**

156	Miracle!	Paramore	631-909
157	That's What You Get	Paramore	631-909
158	We Are Broken	Paramore	631-909
159	When It Rains	Paramore	631-909
160	Take Me Home	Phil Collins	60-788
161	Orange Crush	R.E.M.	98-307
162	Dani California	Red Hot Chili Peppers	390-775
163	Snow	Red Hot Chili Peppers	390-775
164	Generation	Simple Plan	639-323
165	Holding On	Simple Plan	639-323
166	I Can Wait Forever	Simple Plan	639-323
167	Running Out Of Time	Simple Plan	639-323
168	Take My Hand	Simple Plan	639-323
169	The End	Simple Plan	639-323
170	Time To Say Goodbye	Simple Plan	639-323
171	What If	Simple Plan	639-323
172	When I'm Gone	Simple Plan	639-323
173	Blow Away	Staind	332-424
174	Could it Be	Staind	332-424
175	Falling Down	Staind	332-424
176	Fill Me Up	Staind	332-424
177	Fray	Staind	332-424
178	Intro	Staind	332-424
179	Layne	Staind	332-424
180	Price To Play	Staind	332-424
181	Reality	Staind	332-424
182	So Far Away - Staind	Staind	332-424
183	Tonight	Staind	332-424
184	Yesterday	Staind	332-424
185	Zoe Jane	Staind	332-424
186	I Just Wanna Fly	Sugar Ray	208-769
187	24's	T.I.	367-100
188	Asap	T.I.	367-100
189	Darkness	Third Eye Blind	278-241
190	Darwin	Third Eye Blind	278-241
191	God Of Wine	Third Eye Blind	188-673
192	Good For You	Third Eye Blind	188-673
193	How's It Going To Be	Third Eye Blind	188-673
194	Losing A Whole Year	Third Eye Blind	188-673
195	Motorcycle Driveby	Third Eye Blind	188-673
196	Narcolepsy	Third Eye Blind	188-673
197	Thanks A Lot	Third Eye Blind	188-673
198	Ima Thug	Trick Daddy	303-748
199	Creep Fast )	Twista	631-906
200	Sunshine	Twista	360-486